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SPEAKING AND WRITING ENGLISH

SHERIDAN-KLEISER-MATHEWS

BOOK SIX

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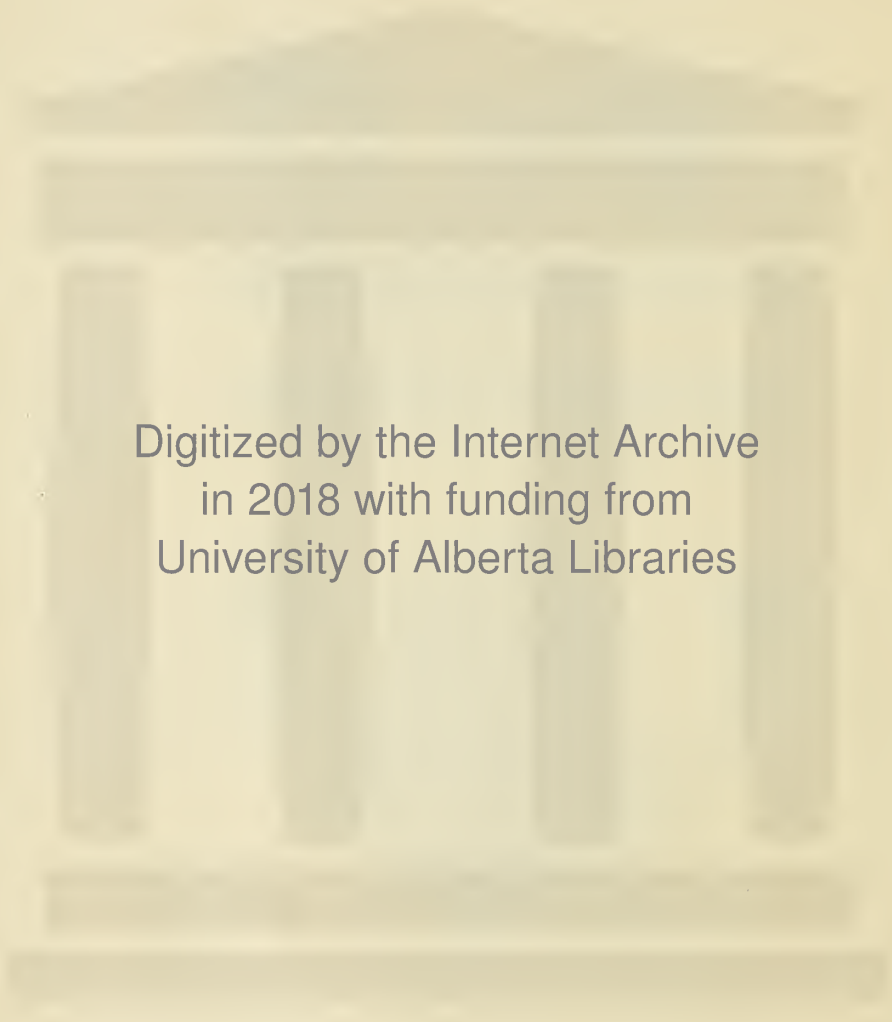

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"A Shower Bath" (page 31)

Sheridan Language Series

SPEAKING AND WRITING ENGLISH

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BOOK SIX

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BENJ. H. SANBORN & CO.
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1930

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PREFACE

English would not be nearly so hard to teach if there were not so much of it. As it is, the teacher is puzzled to know where to begin and where to leave off. Courses of study are, as a rule, too indefinite to be of any help; those that are worked out in minute detail almost always make impossible demands upon both pupil and teacher. Language books, instead of simplifying the teacher's problem, often add to her confusion by their failure to establish a clear aim, a definite goal, and tangible means of measuring the progress of the pupil. The language book that elementary teachers need, and earnestly desire, is a book that *teaches a few fundamental things thoroughly and provides abundant practice in these few fundamental things.* This need the Speaking and Writing English series was made to fill.

BASED ON THE SHERIDAN PLAN

The books are based directly upon the principles and method of Sheridan's *Speaking and Writing English.* It is not too much to claim that this book has revolutionized the teaching of elementary English in hundreds of school systems where it is being used as the basis of language training. It was in response to an insistent demand from superintendents and teachers everywhere for a series of pupils' texts based on the Sheridan plan that these books have been prepared.

DISTINGUISHING FEATURES

The salient features of Superintendent Sheridan's method, as set forth in his book for teachers, are: (*1*) *The emphasis on speech training,* (*2*) *The subordination of written composition to oral composition and the development of the former through the latter,* (*3*) *The limitation of all composition to a single short*

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paragraph, (*4*) *The derivation of the material for composition from the personal experience of the pupil.*

These fundamental ideas the authors have faithfully carried out in the Speaking and Writing English series. Only three lines of effort are stressed: *clear speech*, *correct speech*, and *the simplest elements of composition*, oral and written. These are all we need to teach in the elementary school; to attempt more is to accomplish less.

THE HEART OF THE BOOKS

The heart of the books—the central theme to which all the rest is contributory—is found in the composition work. By a series of simple, definite, detailed, progressive lessons, illustrated and reinforced by a multitude of examples from the everyday work of everyday pupils, the child is taught to compose paragraphs of five or six sentences that possess in elementary form the indispensable qualities of a good paragraph. The plan is simple, interesting, and effective.

THE ACCENT ON GOOD SPEECH

Nearly one-third of the lessons are given over to speech drills and language games. Since for the pupil at this stage right speech is a matter of the ear and the speech muscles, the school's most effective device for breaking down bad speech habits is to have the pupils, in as natural situations as can be set up in the schoolroom, *say and hear the right forms often enough to make them sound right.* These games and drills are capable of almost endless extension and variation.

TECHNICALITIES FEW

Because written composition is merely oral composition plus a few very simple mechanics of writing, there are few so-called technical lessons in the books. Pupils are taught only the things they need to use.

REMOVING THE SPELLING BLEMISH

Spelling lists comprising most of the commonly misspelled words are effectively presented. It is astonishing how the mastery of the spelling of a relatively few common words prevents the disfigurement of children's compositions.

POEMS FOR ENJOYMENT

The poems in these books are for the pupil's enjoyment and not material for reproduction or for any other maltreatment in the name of composition. They are poems that children will learn to love and love to learn.

HUNDREDS OF PUPILS' COMPOSITIONS

Perhaps the most distinctive feature of the books is the use of hundreds of children's paragraphs to illustrate the points of the lessons and to establish standards of achievement in composition for both the teacher and the pupil. Illustrations of this kind have been notably lacking in language books The teacher has been left almost totally in the dark as to what kind of "composition" the pupils of her particular grade might reasonably be expected to produce in response to the textbook's directions. Here then are such examples in abundance. The authors are confident that children will learn more about composition from these paragraphs alone than in the past they have derived from the futile talking *about* composition that fills the traditional language books.

BOOK SIX

The work of Book Six follows the arrangement adopted in Book Five. There are four main divisions:

Composition (including Word Study and Letter-Writing)
Grammar (including Correct Use)
Speech Drills and the Mechanics of Writing
Spelling

It is the belief of the authors, now confirmed by the experience of teachers who have used Book Five, that in the upper grades of the elementary school such an arrangement of topics is less confusing to both pupil and teacher than the more common arrangement by which lessons from all these different fields of language study follow one another in more or less indiscriminate order.

The teacher should bear in mind, of course, that this arrangement of topics does not permit of a consecutive study of the subject matter of the book. Instead, the four divisions of the work should be studied contemporaneously, so to speak. The composition work will naturally occupy the major portion of the language time each week throughout the school year. Lessons in formal grammar, correct usage, word study, speech drills, mechanics, spelling, and the rest should be taken each week, along with the composition work, in such portions as in the teacher's judgment shall best meet the pupil's growing needs and assist his advancing powers.

No textbook can determine, and in the authors' opinion none should presume to determine, the precise order or the exact proportion in which lessons from these four main divisions of the book should be assigned. Within each one of these main divisions, however, it will be wise for the teacher to follow closely the order of presentation. The grammar topics are not teachable any other way. The composition work, too, is arranged in careful sequence, and the teacher should know what she is about before she departs from the lesson order. The chapters on Word Study and on Letter-Writing, both of which are properly included in the composition section of the book, may well be taken in small doses. But the straight paragraph lessons should be studied continuously and consecutively in the printed order.

The composition work includes a comprehensive review of all the fundamentals of good paragraph construction, illustrated

with numerous examples selected from pupils' actual compositions. The teaching of Description and of Exposition, begun as distinct types of writing in Book Five, is considerably extended here.

The authors believe that their method of teaching the descriptive paragraph is both simple and effective. For years it has been successfully used in the classroom. The authors believe, moreover, that exercises in descriptive writing do more than to reveal to pupils the power of the vivid word. More important even than this is the training it gives pupils in the habit of observation of physical things and the training in the imaginative interpretation of them.

Exposition writing is valuable at this stage not only because it trains in clear thinking and orderly expression of ideas, but also because by opening up an entirely new range of composition subjects (those hitherto having been almost wholly confined to personal experience topics) it adds interest and variety to the pupil's composition task. The authors have seen to it that the deadening influence of so-called "reproduction" shall not come in under the guise of exposition. The work throughout calls for original and individual writing.

The chief advance step in this book is found in the teaching of the "longer" composition. The more-than-one-paragraph composition was very briefly introduced in Book Five. Here it is taught at considerable length. Wisely or unwisely the high school teaches only the "long" theme, and presumes that graduates of the elementary school know how to write one. This book will prepare pupils to meet that demand.

Pupils who have been brought up on the Sheridan plan may safely spend the second half of the school year in the "longer" composition work. But the teacher would be most unwise, even under the stress of meeting the arbitrary demands of the high school, if she begin the multi-paragraph work before her

pupils can write a single paragraph with reasonable ease and skill.

The formal grammar lessons enlarge the cycle of the topics taught in Book Five, but keep the work within the bounds which the elementary school almost everywhere has begun to respect.

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SPEAKING AND WRITING ENGLISH

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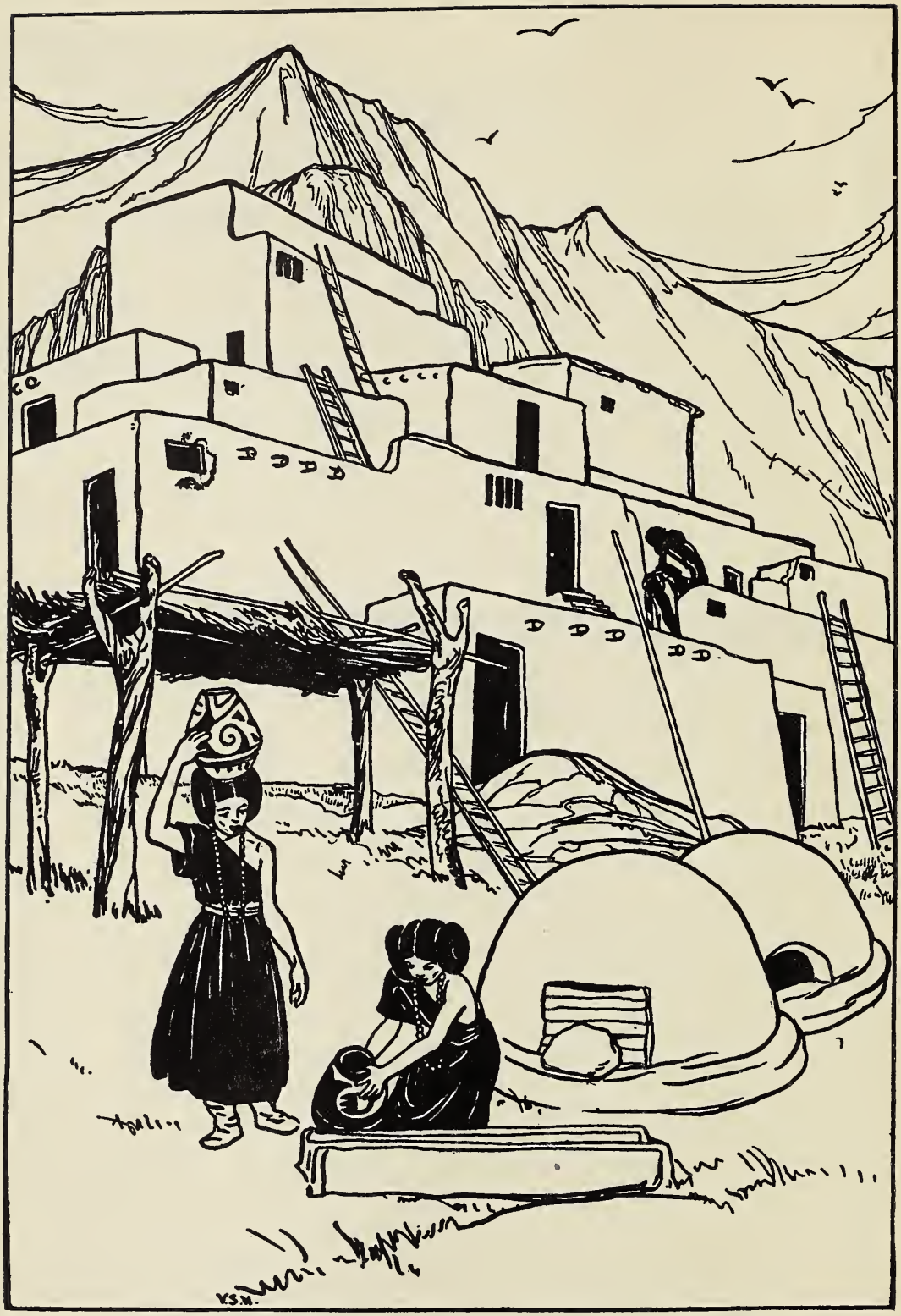

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BOOK SIX

SPEAKING AND WRITING ENGLISH

PART ONE

COMPOSITION

Before we start out on the interesting road that a new year beckons us to explore, it will be good for us to pause a little and go over in our minds the long way we have come since that first day in school when we trotted up to the front of the room and proudly delivered to our eagerly listening classmates our first composition. That composition was one sentence long. We have come a long way since then. We have learned many things about the art of composition. Let us recall here some of the most important of these.

You learned that a good "story" must always be *about one thing;* that special care had to be taken with your *beginning sentence* and your *ending sentence.* Later, when your paragraphs grew to be five or six sentences in length, you were taught how to improve *the structure of your sentences*—to write longer and smoother sentences—and to choose *better words, expressive words, words that made pictures.* You learned, also, to make your compositions more interesting by adding *interesting details.* You learned all the while *to choose better subjects*—to tell about what you *thought,* rather than about what you saw or did. You learned *to revise your compositions*—several times if necessary—so that your final copy, in respect to all the points of good paragraph writing, should always be the very best of which you were capable. Finally, you learned

to choose *a title* for your composition that brought out the point of your "story," without giving the point away.

The more important of these matters you will briefly review in the opening chapter of this book. They are the foundation on which skill in composition is built. Your success during the coming year will depend very largely upon your grasp of these few fundamental things.

CHAPTER I

PARAGRAPH STUDY

1. Choosing Interesting Subjects

From the day you wrote your first composition—one sentence long—to the present time you have been told over and over again that the most important thing is to *have something worth telling*. A good subject is *more* than half the battle.

Good subjects are the easiest things in the world to find—and the hardest. The surest source of them is yourself—your hopes, successes, disappointments, ambitions, rewards, regrets, resolutions; what your teachers have often called *personal experiences*. But although your daily life is crowded with good subjects for compositions, you will never recognize them unless you have trained yourself always to be watching for them. You will not see much if you do not keep your eyes open.

Not that you need be a newspaper reporter. Accidents, collisions, fights, frights, fires—at first every young person is liable to believe these alone are genuine experiences. They are hardly ever *personal* experiences, and seldom even *genuine*. Never mind what happens to others; *tell about what happens to yourself*. Especially tell what happens *in your own thoughts* —what you *think* about the things you see in your daily life.

One idea is worth a dozen facts. Facts are just facts. They are dead things. Ideas are alive. They are *you.*

The hero of *If Winter Comes,* a story that was widely read a few years ago, quotes his old schoolmaster as saying to him in the days when, like you, he was learning to write:

> . . . Don't write what you do. There's no benefit in that. We do things for all kinds of reasons and it's the reasons, not the things, that matter. Let your little daily scrap be something you've thought. What you've done belongs partly to some one else; often you're *made* to do it. But what you *think* is you yourself: you write it down and there it is, a tiny little bit of you. . . . *You yourself. The real you.* A. S. M. Hutchinson

In the following composition the writer takes us into his confidence and tells us of his inmost feelings. It is intensely personal and therefore highly interesting.

The Approach of Card Day

> The time for our next report card is slowly and surely approaching. I tremble to think of getting another card as poor as my last one. I promised father to try my utmost, and I know that he will be expecting to see a great improvement all around. If it is a good one, I shall hurry home proud to show it to him. But if it isn't good I shall go home with faltering steps, for I hate to disappoint father. I know he wouldn't scold me, but it is the look on his face I can't bear to see. I have tried to drive these thoughts out of my mind by thinking of something pleasant, but in spite of all I do it is the last thing I think of at night and the first thing in the morning.

The writers of the following paragraphs also chose personal subjects. The first paragraph is the story of one of the activities of the day; and the second recounts a personal struggle.

An Interesting Discovery

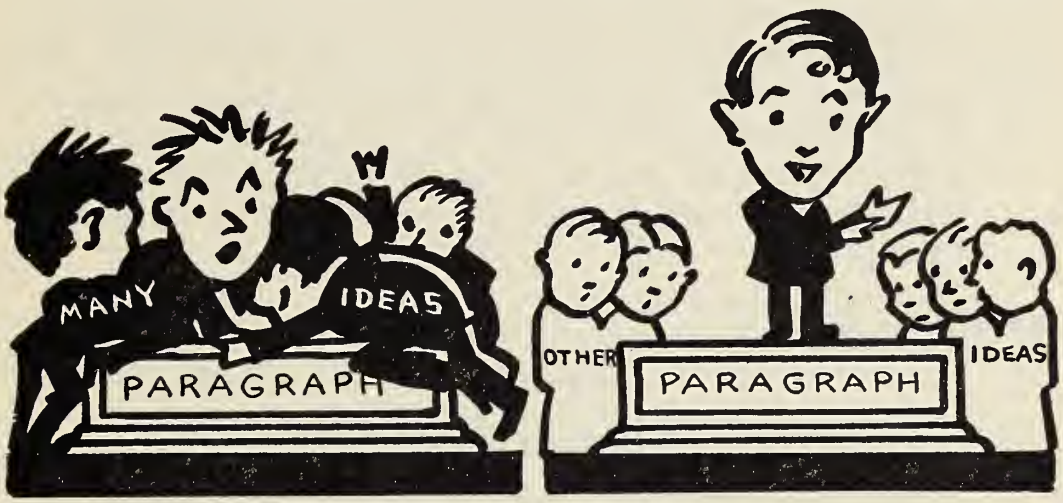
I had wasted half an hour rummaging the fiction shelves of the library for a new story to read, and moved on to the neighboring shelves where serious books are kept. One of these I hastily selected. I did not know anything about it, but it was full of pictures. It was the first serious book I had ever attempted to read outside of school. When I reached home I opened it gingerly and began to read, very doubtful that I should be able to finish it. But it wasn't long before I changed my mind. It was the story of two ancient cities sealed up for almost two thousand years in lava. When the dust and rock were dug away, almost everything was found in as good condition as on the day the volcanic eruption buried them. It proved to be a wonderful story, and along with the many pictures the book gave me more pleasure than any I had ever had before. I'm going back tomorrow to try my luck again at the serious shelf.

Learning a Strange Language

When my parents decided to leave our native Greece for America, I was already attending school, but I did not know a single word of English when I landed in America. At first my clumsy attempts to speak the strange language made plenty of fun for the neighborhood boys, but in school they didn't dare to laugh at my blunders. For a while English seemed terribly hard to learn, but I put all my heart into learning it, and always talked English to my parents at home. I kept a diary in English and my teachers corrected it once a week. Whenever volunteers were called for in the language period, I would always raise my hand. My teacher was kind to me, and gradually the whole class began to praise me. You can imagine my pride when my teacher said the other day that the rest of the pupils would do well to copy my enunciation.

2. One Thing Only

Besides being *personal*, the subject of your composition should be narrow. "How I Spent My Vacation" is a personal subject, but it is altogether too large. In every vacation there are many incidents and experiences, any one of which would make an interesting story. Only a *single phase* of a subject can be presented interestingly in a single paragraph.



Single phase is just another way of saying *one thing only in a paragraph.*

The contrasting pairs of compositions that follow illustrate what is meant by the lack of single phase—the failure to select *one point* that can be developed interestingly in a few sentences. They also show how much more interesting and satisfying is the paragraph that observes the rule of *one thing* only.

Sixth Grade

WRONG

Field Day

On Wednesday afternoon the pupils of our school lined up by sixes in front of the building. We marched from the school to Riverside Park. The first thing we had to

do was to salute the flag. Then we sang the "Star Spangled Banner." We had great fun cheering for our school. The events were as follows—running, dancing, basketball, and many different folk dances. The dances were stopped by the rain. There were only two more events anyhow—the 300-yard dash and the potato race.

RIGHT

A Field Day Winner

At the Field Day recently held at the baseball park for the grammar schools, I was particularly interested in a solo dance given by a girl of our school. Her dress, tied to her wrists by knots of pale blue ribbon, looked like great wings as she ran out. She did the dance exceedingly well and fully deserved the applause given her by the crowd.

Seventh Grade

WRONG

A Sudden Shower

Yesterday afternoon I decided to go for a walk. I had to sew a button on my glove before I started. My aunt was just coming in as I left the house and I stood talking to her for a few minutes. I didn't take my umbrella. I hadn't gone far when it began to rain. By the time I reached home my new dress was ruined.

RIGHT

A Sudden Shower

It grew dark steadily and the great black clouds gathering at the north and the rumbling of distant thunder were sure signs of an approaching storm. Then came a great rush of wind, followed by a downpour of rain. My brother and I had gone out on the piazza to watch the storm approach. All of a sudden there was a blinding flash of lightning, followed instantly by a tremendous clap of thunder, that nearly split my eardrums. My brother and I both tried to get through the door at the same time. We had enough of watching the storm.

Both the paragraphs in the last pair tell the story of a sudden shower. The second one illustrates the true principle of the *single phase*. It relates the beginning, the middle and the ending of one incident, one occurrence, one scene. The whole incident lasts only a few seconds. It is a fine example of *one thing only* in a paragraph.

Here is a paragraph which violates the rule of *one thing only in a paragraph*. The writer mentions several things—the hike, the luncheon in the woods, the highest point in Essex County—any one of which by itself would have made a good subject for a paragraph.

In the Woods

A day in the woods is usually enjoyed by all. Last Saturday my friend and I hiked to Boston Hill, one of the highest points in Essex County. It took us two hours to reach our destination, and by the time we reached there we had acquired a ravenous appetite. First, we gathered dry wood for a fire. After the fire had burned low we put potatoes on the red-hot embers. The rest of our lunch we brought with us. For dessert we toasted marshmallows. After seeing our fire properly extinguished, we started for home. We were a pair of pretty tired boys when we landed but we had enjoyed ourselves.

Here are several eighth-grade compositions in which the writers limit themselves to *a single phase* of a personal experience:

Studying Under Difficulties

At this time of the year our house is a terrible place in which to try to study. Last night I had just sat down to prepare my home work when the telephone rang. I jumped up and found it was my chum. Although she had her own work to do, she rattled on for nearly ten minutes about the play her club is going to put on at

Christmas. I had hardly picked up the thread of the problem I was doing when the phone rang again. This time it was for father. As I sat down I jarred the table, and in doing so joggled brother's arm in the midst of writing a composition. He was so angry he chased me around the table until mother intervened. Just as things were quieting down and I was making good headway, mother called me to go to the store for eggs. And that's the way it goes all the time. I think if teachers knew the interruptions that occur in most families they would not expect us to turn in such perfect work. It seems, sometimes, as if they thought we all had private libraries at home.

How a Ruler Helped

The proprietor of a stationery store, for whom I sometimes do errands after school, made me a present of a ruler a few weeks ago with the remark that it might be useful. On the ruler were printed several maxims, all telling the advantages of an education. One of them was, "More study in boyhood, less work in manhood." I decided that the ruler would be just the thing to show to father, who had told me that I should have to go to work when I finished the eighth grade. He sighed when he had read all the maxims and said that he knew they were all true. If work were more plentiful, he said he would let me go to high school. But as work was very slack, he

could not promise. But the half promise made me feel good, and I am hoping it will become a full promise before September. This was a ruler that proved very useful, but in a way that the man who gave it to me did not expect.

I Have to Be Good

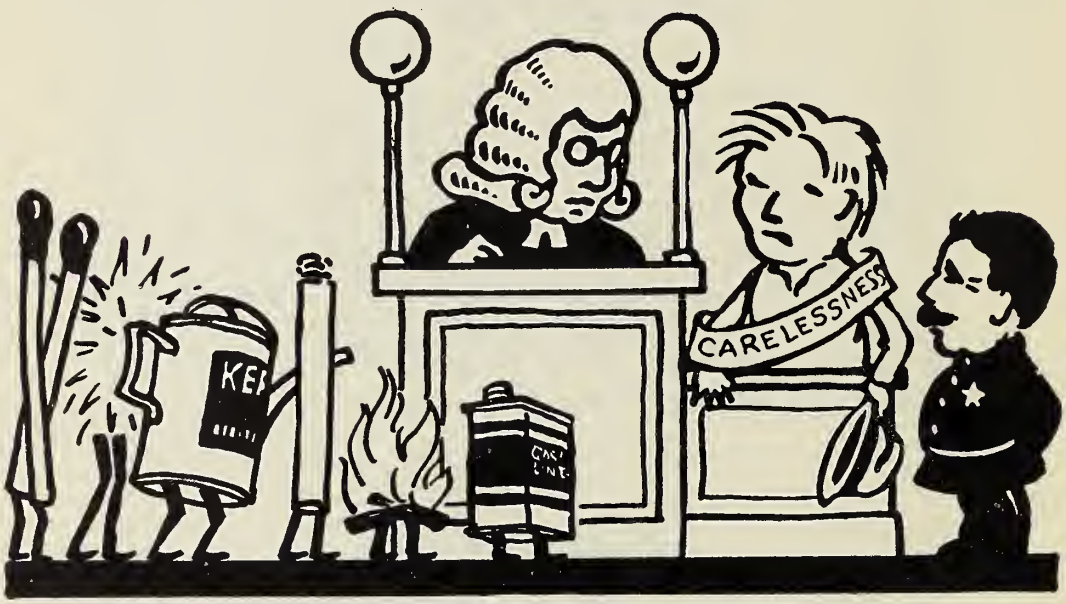
I am cross-eyed. When I was a baby my father and mother had me operated on to correct the trouble, but the operation was not wholly successful. Since then I have worn heavy glasses, and these conceal the defect pretty well. If you met me, you probably would never suspect that my eyes had ever crossed. But when I get angry, I look as funny as Ben Turpin. For that reason I have to control my temper. My sister can glare so fiercely in her anger that your heart would stand still. It's no laughing matter to tease her. But I don't dare to do anything but smile, no matter how much I am tormented. The minute I get angry my eyes cross. My teacher thinks I am very good-natured. She doesn't know that I have to be.

A Mother's Sacrifice

Mother has been going to night school faithfully all winter to learn English. Sometimes when she was tired with the housework and the care of us children she was on the point of giving up going to her class. But she has kept it up so far without missing a single lesson. The other day when I brought home my report card, she asked to see it. To my surprise she was not only able to read the report of my studies, but she was able to read nearly every word on the back of the card which tells how the school and the home should work together. There were tears of joy in her eyes when she found she could read the card, and that my report was so good. She said that that card paid her for all the hours she spent in the mothers' class in English.

Found Guilty

Last week we had an interesting assembly program in the form of a play to bring home the lesson of Fire Prevention Week. The play presented a court trial. We had made the stage look like a real courtroom. The judge was in gown and wig, and the clerks and sheriffs were as solemn looking and as busy as those in real life. The culprits to be tried were pupils impersonating Kerosene, Gasoline, Cigarettes, Bonfires, Rubbish, Spontaneous



Combustion, Defective Chimneys, and Matches. They were tried all together. All responded "Not Guilty" to the clerk's charge. The case looked bad for them, but their counsel made the claim that they were not the real culprits, that they were only the tools of man's worst enemy, Carelessness. This point made quite an impression on the judge, who ordered Carelessness to be brought in. In short order, he was found guilty in the first degree, and banished forever from all the civilized world. The principal then gave a brief talk and requested the children to carry the message of carefulness home to their parents.

3. Good Beginnings

The first sentence should lay the foundation of the whole paragraph. It should "start the story," and yet be interesting enough to make the reader or listener want to hear the whole story. A good first sentence contains a statement that can be expanded, developed, or proved.

Here are two eighth-grade compositions that illustrate a good and a bad beginning. Both paragraphs have a fishing experience for the subject. The writer of the first one uses up half the paragraph getting ready to fish. The writer of the second one starts his paragraph the instant he has hooked his fish. The first writer, after wasting half his space, does little with the rest of it, beyond carrying on a loud conversation with his companion about their great luck, with nothing very substantial to prove it. The second story is brief, but things are lively while it lasts.

Fisherman's Luck

As there was nothing else to do my cousin and I decided to go fishing. The day was misty and we knew this would be a good day to fish. The place where we were to go lies in the outskirts of New Hampshire. It is called "Beavers Brook." We got all the things we needed and started out. We arrived at our destination in a very short time. At once we started our luck. In about three minutes my cousin shouted, "I have a fish." She pulled in and found out it was a small one. She thought it was a large one because it felt very heavy. After a while I shouted that I had caught a fish too. We fished for about an hour and it turned out to be a lucky hour. We then started home with happy faces.

Hooked

At last I had a bite. I pulled and pulled until a large bass appeared on the end of my line. Flip, flap! Now he was in the boat, and now on my feet. I gave a kick, up in the air went the bass, and splash! he was in the

water again. Lucky for me, he could not get away as he was still on the hook. I pulled him in again, and what do you think? He was the largest bass caught there that summer.

Here are two *poor* beginning sentences:

Last Saturday my brother and I went fishing.
A few days ago my aunt and I went to Salem.

Sentences like these give no real clue to what will follow in the paragraph. They do not arouse interest or curiosity or expectation. The first one is a mere statement of fact which may or may not lead to something worth while. Now, suppose we change that beginning sentence into one like this: *My brother and I had great luck fishing last Saturday.* In such a sentence the writer has his work cut out for him; he has something definite to narrate or *to prove.* The second sentence, *A few days ago my aunt and I went to Salem,* gives no hint as to what particular item of interest connected with Salem the writer is going to relate. If, instead, he had begun, *The Peabody Institute in Salem has a most interesting collection of . . . ,* or *The House of the Seven Gables is one of the most famous of the old houses in Salem,* or *I visited what is known as "the oldest house in Salem" last Saturday,* the writer would have had a definite theme for the paragraph.

Improve the following beginning sentences:

On Saturday Edith and I thought we would go for a walk.

We went to Bronx Park last Sunday.

We started out at five o'clock in the morning.

One day I went to a farm in New Jersey.

One day it was raining very hard.

Every summer my friend and I go camping up the river.

Last year I went to Bermuda.
We study civics in this grade.
Our science teacher is Miss Smith.
My father took a trip last week.

Reread the first paragraph of this lesson. Then tell why the beginning sentence of each of the following paragraphs is a good one:

Roosevelt's Sense of Humor

Among the many remarkable traits possessed by Theodore Roosevelt was a deep sense of humor. This is illustrated by an incident, told by himself, during the time when he was boss of a gang of lumberjacks. After supper, the first night on this particular location, the men were sitting around a fire, smoking and talking. Roosevelt was not in the company, but was near enough to hear what the men were saying. One of them was reporting on the day's cut. One man had cut down thirty trees, another forty. Then he added, with a grin, that the boss had "beavered" some seventeen. Roosevelt knew what the word meant. He had seen trees that had been gnawed down by a beaver. Instead of getting angry, he joined in the laughter which followed the man's description of the boss's lack of skill in felling trees.

A Substitute Catcher

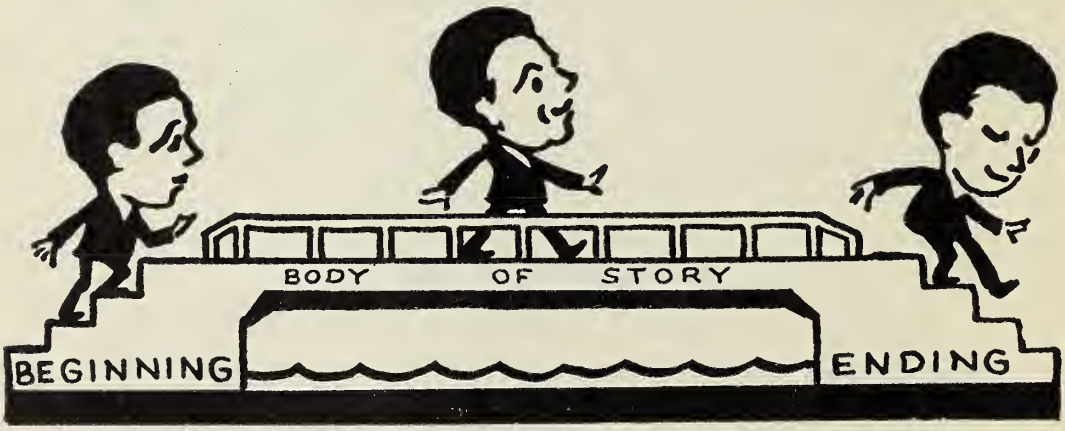
Yesterday I caught a second time for our class team, our regular catcher being still laid off on account of his studies. In yesterday's game I had much more confidence than the first time, although catching is entirely a new position for me. Once a foul tip struck my mask a hard smack just over where my nose was. I caressed the cage fervently, because I knew that if I had been minus the cage I should have been minus a nose. As I settled down behind the batter again, it suddenly dawned on me why there had been no other volunteer the first day we were without our regular catcher. But I felt better, now, and did my best to help win the game that put us up another notch on the championship record.

Debating the Decision

At our last assembly we had a debate. Each side had done its best, and both sides were hoping for victory. The judges took several minutes to come to a decision, and every added minute made us all less certain of winning. But at last the decision was given, and in favor of our side. I didn't show any emotion then, but once outside at the close of school, I couldn't help shouting the news to every girl I met who was not at the debate. Though the debate was supposed to be finished in the assembly hall, I found it was still going on, out on the street. All the girls evidently didn't think our side should have won. By the time I reached home all the feeling of triumph had oozed away.

4. Endings

Equal in importance to a good beginning is a good ending. The last sentence should not add another fact or another



item of information; it should clinch the point of the story—preferably by giving the writer's personal reaction upon the experience narrated or described.

The Top of the World

For spacious views in every direction few spots near home can surpass the summit of Mt. Uncanoonac in New Hampshire. A fairly good auto road brings the visitor

to a level place from which the peak of the mountain rises. The ascent to the top is made in a sort of trolley car, controlled by a cable, but the trip is made without any discomfort. On the summit is a fire warden's lookout, eighty feet high. The day I was there a high wind was blowing and the steel supports of the tower trembled under it. From the top can be seen five of the six New England states. As I looked around the full circle of the horizon, I felt as if I were standing on the top of the world.

The closing sentence in this paragraph is good. It is a personal comment that expresses the writer's reaction to the experience of the mountain climb.

A Modern Improvement

I find it very difficult to plan an oral composition at home on account of the confusion all around me. One needs quiet in order to think the paragraph through and plan how it is best to begin it and end it. It is a good deal harder than it is to write it out. Right in the midst of it last night my aunt came to call. Although I had gone into another room to escape the excitement, their loud conversation and laughter kept distracting me. Every house ought to have a sound-proof room in which to prepare oral compositions.

The closing sentence of this paragraph is good. It expresses the conclusion reached by the writer after thinking over all the difficulties of his situation.

A Nation's Tribute

The tomb of the Unknown Soldier must be an impressive sight. It looks magnificent even in pictures. Always there is a guard over it, and every day fresh flowers and wreaths are laid upon it. No king ever had so grand a tomb and no great general ever had such honor paid to him. No one knows who he was, except that he was a

private soldier killed in battle. No one knows him, but every father and mother who lost a son in the war thinks that the unknown soldier may be their own son. In this way he belongs to us all.

The closing sentence of this paragraph is a good example of an ending that clinches the point of the story—that the Unknown Soldier, just because he belongs to nobody in particular, belongs to everybody.

Honor or Punishment

When the class elected me to be their traffic officer I felt it was a great honor. I seem to be the only pupil to regard it as an honor. Our boys' line had been poor for some time, and I started in to improve it. There had been considerable conversation in the lines, too, and I determined to stop it. At first they took my orders in good nature, as if it were only in fun. But when they found I meant it they began to look at me with offended eyes. When our teacher spoke of an unsatisfactory report I had made of their behavior in the lines, I received murderous looks from all directions. Now I am wondering if they were conferring an honor on me when they chose me for this disagreeable task.

Why is the closing sentence a good one?

Too Generous

When I was going to my bedroom just before lunch, brother popped out of his room holding in his hand a very luscious-looking pear. I looked at him in astonishment when he gallantly offered it to me. Leonard has not the reputation in my family of being generous. But although a little puzzled, and wondering what big favor he would soon be asking me, I went downstairs and left Leonard's gift on the top of a bookcase until after lunch. I declined dessert, because the pear was more appealing to me. So excusing myself, I went into the living-room, picked up a book and settled down to enjoy the pear. One bite

revealed the true secret of Leonard's generosity. He had skilfully opened the pear and filled it with chopped onion. That night I heard him in his bedroom, bragging about the incident to my older brother.

Does the closing sentence of this paragraph end the paragraph satisfactorily? Add a good closing sentence.

Business and Pleasure

My hobby is collecting stamps. Two years ago I should have thought a boy crazy who wasted his time fussing over such silly things. Since then I have become a most enthusiastic collector. The idea was given to me by a chum whose interest in stamps I used to make fun of. On that occasion he was telling me about a new issue of stamps, and suggested that it would be a good time for a beginner to start a collection. I began the next day. In less than three months I had gathered a very decent collection. Today I have more than a thousand stamps, from all over the globe. Besides getting a lot of fun out of it, the stamps have a value of nearly one hundred dollars. Besides, my experience in buying, trading, and appraising values is good business experience for a schoolboy.

This is an excellent ending. The writer of this paragraph has formed the habit of thinking about his experiences and forming his own opinions about them. In the closing sentence he expresses his personal belief that his hobby is furnishing him with excellent business training.

5. Adding Details

The bare facts of a narrative are not sufficient to make your story so real to your hearer or reader that he will experience what you experienced or see what you saw. You must make the situations and the persons real by the addition of sufficient details.

From the first of the following pair of paragraphs the details have been omitted. Notice how much more interesting the second paragraph is made by the added details.

Brains Plus

Some of the family don't admit that Mutt, our English bull, has more than his share of brains, but I don't agree with them. Occasionally Mutt goes off on a little walk for himself and although it is more than a mile to my father's office building he often ends up there. Father's offices are on the top floor, so he waits for the elevator to take him up to his master's office. He makes no attempt to get out at any other landing than the right one. They may say what they like about Mutt's being "dumb," but I know he has a clever head on him which he uses better than some of us use ours.

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The sentences beginning

If it is too long in coming . . .
If he sees none of the clerks . . .
He is a great favorite . . .

add details which help the reader to see exactly what happens when Mutt goes visiting. Without them the story is neither so complete nor so interesting.

Here is another paragraph that lacks details enough to make it interesting:

Now I Know Him

At last my turn came to attend the telephone switchboard in the principal's office. I was nervous enough when I entered the office and relieved the classmate whose hour was up. For some minutes not a thing happened. All of a sudden a light appeared on the board and in my haste and nervousness I picked up the wrong plug to make a connection. The principal, however, was soon at my side and corrected my error. I had always thought our principal very strict, but since that incident I think of him as a man who understands children.

Here is the same paragraph with interesting details added:

Now I Know Him

At last my turn came to attend the telephone switchboard in the principal's office. The stories my predecessors told did not make me too eager to be put on duty there. I think now they exaggerated their difficulties to tease me. I was nervous enough when I entered the office and relieved the classmate whose hour was up and who seemed to show by her face that she was glad to go. For some minutes not a thing happened. The principal's lean figure bent over the big desk writing. The clock hand jumped at the end of each minute with a loud click that in the silence of the office made a tremendous sound. All of a sudden a light appeared on the board and in my haste and nervousness I picked up the wrong plug to make a connection. The principal, however, was soon at my side and corrected my error with such an understanding smile that I felt immediately at ease. I had always thought our principal very strict, but since that incident I think of him as a man who understands children and has sympathy for them when they are learning to do new things.

What sentences or additions to the original sentences make the story effective? Make a list of them.

Here is another pair:

Not So Careful

Cousin Fred entered the marble contest and did so well in the earlier contests that he had visions of himself as champion marble player of the world. He grew so vain that he asked me one day if I would take a picture of him with my new camera. He and I had not been very good friends for a while, so I made up my mind that I would patch up the friendship by making a first-class picture. I snapped the camera and started immediately to the drugstore to have the pictures printed. When, two days

later, I went for them, the lady in charge told me that when taking one of the pictures on the roll, I must have forgotten to turn up the film. The marble champion's picture never appeared.

Not So Careful

Cousin Fred entered the marble contest and did so well in the earlier contests that he had visions of himself as champion marble player of the world. He grew so vain that he asked me one day if I would take a picture of him with my new camera. He said the papers might be wanting it. He and I had not been very good friends for a while, so I made up my mind that I would patch up the friendship by making a first-class picture. I spent a half hour getting him in the best light and in the best position. The marble champion must look right. Then I snapped the camera, and started immediately to the drugstore to have the pictures printed. When, two days later, I went for them, the lady in charge told me that when taking one of the pictures on the roll I must have forgotten to turn up the film. The marble champion's picture never appeared.

Read the detail that shows the extent of Cousin Fred's vanity. Which details show the care that was taken to get a fine picture?

The paragraphs you have just studied show how much *details* add to the understanding and appreciation of stories. But the details you mention must really *help* the story. Unnecessary details are worse than no details at all, because they interfere with the action of the story and detract from the interest of it.

Mention the unnecessary details in the following paragraph:

Lucky, Plucky Lindy

America's favorite living hero, Colonel Charles Lindbergh, the venturesome and fearless lone eagle, has just now added another exploit to the long list of those which have brought him fame, fortune, and the affection of everybody. This was his perilous journey, all alone, through the rough and dangerous regions of Mexico and Central America. His most famous flight was the trans-Atlantic trip. It made him the idol of the world. Everywhere he landed, the greatest honors were showered upon him, all of which he received with the boyish modesty which marked his behavior in his epoch-making flight to Paris, and which has never left him since. I don't know which to admire the more, his bravery or his modesty. A good many air men are brave, but few of them match Lindbergh in modesty.

There are several unnecessary sentences in the following paragraph. Can you find them?

Nearing the End

In every long period of either rest or labor, there is always a "beginning of the end." In our school year there is also such a time. For us this period began with the distribution of our graduation music. Graduation is for us the greatest day in the year. It is our day of glory. Eight months ago we began school with real enjoyment. It was new to us after a long vacation. But as time went on, the novelty wore off, and the work became more like drudgery. Now, two months ahead, is graduation. The beginning of the end is here. From now on all our thoughts are on that graduation day. When we sing now, we sing with interest and fervor. We can see ourselves singing at our graduation. Yes, the beginning of the end has come. And may the end find us all together, the best class the old school ever saw.

See if you can improve the following paragraph by adding interesting and lifelike details:

Patience, Please!

It is hard enough to put one baby to sleep, but to persuade two of them, lying in one bed, to close their eyes in slumber is more than twice as hard. I had that pleasant task left on my hands the other night. Baby cousin became an endless row of question marks. I lowered the bed lamp, and slipped out to my own room where I had home work to do. Soon came a call from one of them for a drink of water. I was hardly back in my room when cousin Helen put in her call.

6. Choosing Good Titles

The title is worth as much careful thinking as the subject of your paragraph.

A good title should be brief, to the point, and attractive—in the sense of arousing interest or anticipation or curiosity. One

of Ernest Thompson Seton's best books is entitled *Lives of the Hunted.* If Mr. Seton had called it *Five Quadrupeds and Three Birds* the title would probably have killed the sale of the book.

The title should indicate as pointedly as possible what the paragraph is about. It should give the gist of the paragraph, but it should not betray the point of the story. One-word titles had better be avoided.

A Tearful Tale

A large dish of onions was handed to me to peel, and with knife in hand I plunged vigorously into my task. I removed the skin of the first few very neatly and without experiencing any discomfort. But it was not long before my eyes began to moisten, and soon two big tears trickled down my cheeks. By the time I had done my ninth or tenth onion I had to send out an S.O.S. for a bandana handkerchief. Half-blinded by my tears, I kept on until mother informed me that if we were to have onions for dinner she would have to finish them. Far from reluctantly I passed the knife over to her and retired from the scene, mopping my eyes. For the rest of the day any one looking at me would have thought I must have been reading a sad story.

A Tearful Tale is an excellent title because, while it gives the gist of the paragraph (the story of the peeling of the onions certainly was a tearful one), it does not betray the point of the story—one could not guess from reading the title that the story would be about onions. Besides, the title *A Tearful Tale* sounds well. Why?

Curiosity's Reward

To facilitate the carrying home of a large ham, I took the baby's old weather-beaten carriage to the butcher shop to truck the purchase home. On my way home it was my good fortune to encounter a gay group of school friends who asked the privilege of seeing the young pride and joy of my household. I shook my head, and laughingly declared that they mustn't disturb her—that she was asleep. But before I could prevent it, one of the

boldest girls pushed back the carriage top and disclosed to the eyes of the astounded group the huge slab of meat. The girl was more embarrassed than I, but she had herself to thank. Curiosity sometimes brings us into embarrassing situations, for sometimes other things than babies are found in carriages.

This is a good title. It indicates clearly what the paragraph is about; it gives the gist of the paragraph without betraying the point of the story.

Suggest appropriate titles for the following paragraphs:

Saturday bright and early we left by bus for Boston. We were the special grammar school orchestra and the supervisor of music was taking us in for a radio broadcast. What a wonderful feeling it gave us to sit in groups around the "mike." I held my breath when the announcer for WEEI told the ladies and gentlemen of the radio audience who we were. I began to wonder whether my awkward fingers could draw the bow over the strings right. Then I forgot my radio fright. The numbers we had so carefully rehearsed went off just right. I could even think of mother listening in up in Lawrence. I hoped there was no static to spoil it all for her. Before I knew it, it was over—the most wonderful experience of my life.

From my seat near the top of the circus bleachers, my eyes kept moving from one to another of the three rings, when a very graceful girl came toward the trapeze section. Nimbly she climbed the shaking rope ladder which was fastened away up near the top of the tent. She stood smiling on the little platform for a minute, and then with a graceful gesture she slipped into the flying rings and began her stunts. My heart nearly came into my mouth with fear as she whirled and twirled in the air, hanging in all kinds of hair-raising positions. I breathed a sigh of relief when she was back to earth again, throwing kisses to the applauding crowds. I suppose she would

only laugh at me if she had known my anxiety, because the tricks she did were an everyday occurrence with her.

Where to go for vacation seems to be the chief table talk in our family at present. Mother's preference is for a cool, restful place, but at the same time a place where we children can have all the fun we want. Father's choice would be a place where there would be good brooks and ponds for fishing. He, too, would vote for a quiet place for sleeping. Sister, who is quite an athlete, wants to go to a camp where she can participate in all land and water sports. My younger brother is strong for the seashore. Baby brother wants the seashore, too; but he wants some hobby horses at the beach he goes to. As for me, I am not fussy about where we shall spend our vacation. What I long for is to have the argument end and some decision reached. If the debate keeps on, we shall be back in school without having stirred a step from town.

The other day in the language period, instead of asking us to give oral compositions, our teacher read some paragraphs that were wonderful pieces of work. They were written by eighth-grade pupils of other years. I wish they had been mine. Everything about them seemed perfect. They were so good that, compared with them, ours seem poor. They had evidently learned all the

points of a good paragraph, and knew how to put them into practice. Their choice of words was especially fine. They did not use big words, but every word, no matter how small, was just the one that fitted the place. I could have listened to them for hours. If I had, or if I thought I had, the talent for writing good compositions, I should never get tired of making them.

The title of the composition is the last thing to be written. But you should be thinking about it constantly from the time you decide what you are going to write about. Think of several titles before you decide upon the one you will use. The first one you think of is never the best.

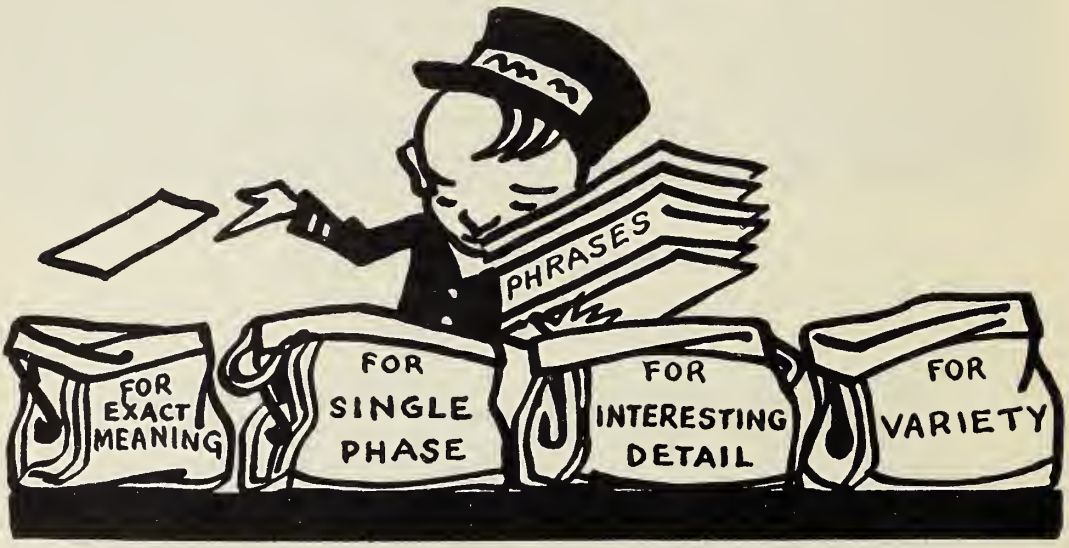
7. Criticizing Paragraphs

A Memorable Sight

I always had a great desire to see the West Point cadets on parade, and when it was announced that they were coming to Boston on the occasion of the football game with Harvard, father promised to take me. We were on Boston Common early because we wanted to be able to choose a good vantage point from which to view them. Soon the band swung in through the gate with their instruments shining in the sun. Following the band came the cadets. I had read of their soldierly bearing and of the perfection of their tactics, but I did not realize how marvelous they were. After some skilful maneuvers they came to attention while the governor briefly addressed them and presented them with a flag of the Commonwealth. The ceremony must have lasted twenty minutes, and during that time you could not detect the slightest motion throughout the ranks. In a flash, when the exercises were over they were in marching order and passed before us marching twenty-four abreast. If I were a boy, I should do my best to get appointed to West Point.

There are several excellent features to be noted in this composition. It is an example of *one thing only* in a paragraph.

The beginning sentence is good; it lays the foundation for the entire paragraph. There is variety in the sentence structure. Notice the short sentence, *Following the band came the cadets.* Sentences do not invariably begin with the subject and predicate; notice these beginnings: *Soon the band . . . ; Following the band . . . ; After some skilful maneuvers . . . ; In a flash . . . ; If I were . . . .* Vivid words have been chosen: *vantage*



point, soldierly bearing, marvelous, skilful maneuvers, detect the slightest motion, shining, flash. A sufficient number of details are introduced to make the scene *real* to the reader. The closing sentence is good. It expresses what the writer *thought* after watching the cadets. The title gives the gist of the paragraph without betraying the point of the story.

Saved in Time

We arrived at Miss Hamblet's camp at Corbett's Pond to spend the week-end. There were sixteen girls of us, and we were divided into three squads—the fire squad, the meal squad, and the dishes squad. We drew lots and my duties were to keep the fireplace going evenings, to help do the dishes in the morning, and at noon to help get dinner. After supper we gathered around the fireplace,

where we told stories, toasted marshmallows, and popped corn. Everything went fine until the next dinner time, except that three girls talked in their sleep and gave away a lot of their secrets. The next day was Sunday and it was my duty to help prepare dinner. I went down to the shore of the pond to get the steak that we had put into a pail sunk part way in the water and surrounded by rocks to keep it from getting away. To my surprise I could not find either the meat or the pail anywhere around. Glancing out over the water I discovered the pail floating several yards from the shore. One of the girls swam out and recovered it. If the pail had got a little earlier start, we should have been minus our steak for dinner.

Does the beginning sentence of this paragraph give you any idea of what is to follow? Is the paragraph about *one thing only?* How many unrelated things are mentioned in the paragraph? Which part of the paragraph is a complete story in itself? What do you think of the title? Why?

Criticize the following paragraphs with regard to the following points: *single phase* (one thing only), *beginning sentence*, *closing sentence*, *general sentence style*, *details* (necessary and unnecessary), *title*. Give the reason for each criticism.

A Persistent Pet

My grandmother's little fox terrier is a human alarm clock. We boys love to visit her home in the country during the long vacation, and sometimes we like to sleep late mornings. Grandmother had evidently trained him in this work before we came, because the very first morning, when we did not quickly obey her summons to get up and dress for breakfast, up the stairs came Ben and proceeded to pull off the bedclothes. The harder we held on to them, the harder he tugged at them. When we sat up in bed, he would think his work accomplished, and would retire, panting, to the doorway. But the moment he saw one of us lie down again and pull the coverings over him, back he would come on the jump, and go at the bedclothes. All through it he never made a sound.

My Principal

I had forgotten my arithmetic paper again. It was not intentional. I had really done the work. But there it lay on my untidy little desk at home. My teacher did not say she didn't believe me when told I had forgotten it. What she said was, "This must stop." I thought so too, but I was not ready for her next sentence, "Go to the office and explain it to the principal." I dreaded to go, and told him my story in fear and trembling. Instead of scolding me, he explained in a gentle manner that he, too, had a bad memory. He showed me the little book in which he jotted each day the things he had to do. He showed me how he arranged his papers in his very neat desk to make sure of finding the right one at the right time. He also told me to report to him in a day or two how the schemes he suggested were working. Do you wonder I call him *my* principal?

Making Them Keen

As assistant editor of our *Weekly Bulletin*, it is my duty, in getting material for my department, to look over newspapers and magazines that contain brief articles profitable for the class to read. I find many of them, and the pupils tell me that I choose interesting subjects. One day, being short of articles on the day our paper had to be printed, I decided to fill up the space by making a list of speech errors that are heard almost every day in the classroom, and placing beside them the correct form of each. This idea made a big hit, and I have kept it up in every number of the *Bulletin* since. I have noticed that the pupils are a good deal more keen on errors than they were, and that they are all trying as hard as they can to avoid them.

An Enjoyable Day

Last summer it was very hot. So one day we made up a party to go on an outing. A day at the beach is usually lots of fun. So it was finally decided that Salisbury Beach would be a good place. On arriving at the beach we found so many automobiles there that it took us a long time to

find a place to park ours. Finally we found a place. Then we walked up to the beach and began to make preparations for going in swimming. The water was very cold, but when you came out you felt a nice healthy glow all over. Some of us then went on the roller coaster. This is called the Wild Cat. It gives the greatest thrill at the beach. It goes at a speed of seventy miles an hour. One steep grade is a hundred foot drop. The most enjoyable days seem the shortest.

A Shower Bath

Last summer my folks decided to take a trip. We decided to go to Niagara Falls. We went in our automobile and had very good luck. We did not have a single bit of tire trouble. We stopped at Albany and Syracuse on the way. The hotels were very nice. When we arrived at the Falls we looked over them from above, watching the rainbows in the mist. We then took the elevator down to the bottom of the falls to see how it looked there. Brother had his camera with him, so we both went down to the very bottom. We soon came back with our clothes all wet from the spray. At night we all went across to the Canadian side to see the American Falls. It was illuminated by powerful colored lights. The next morning we left for home. For two weeks I had a bad cold from the wetting I received.

8. Revising Your First Draft

Once upon a time a writer of great skill and long experience wrote a perfect paragraph in the first attempt. Those who understood the difficulty of this extraordinary feat said, "This man must be a genius."

Perfect paragraphs are rare. Perfect paragraphs written in the first attempt are rarer still. One such in the entire lifetime of a writer of skill and experience was cause for astonishment. Beginners, then, who have little skill and less experience in composition have no right to say, after the

period has been placed at the end of the last sentence of a paragraph: "That's finished!" A truer thing to say would be: "There's a good beginning!"

Because after you have written your first copy—roughly, in pencil—you have still to make sure of mechanical details. Has a word slipped from your pencil misspelled? Is every sentence really one sentence—not two or only a half of one? Does each sentence begin with a capital and end with the proper mark—period or question mark or exclamation mark? Are there commas inside each sentence wherever commas will make the meaning clearer or the reading easier?

Even now you are only half through. You still have to make sure that your paragraph tells its story effectively. Read your composition through aloud, stopping to cross out a word or phrase now and then where a better one suggests itself. As you read aloud, you will realize how choppy a procession of short sentences sounds, and how necessary it is to set about the task of combining them into one or two larger sentences that will strike the ear more smoothly and keep the story moving.

Macaulay is one of the most famous of English writers. His nephew, describing his uncle's method of writing, says that as soon as he had got into his head all the information relating to any particular topic in his *History*, he would sit down and write off the whole story at a headlong pace. As soon as he had finished his rough draft, he began to rewrite it at the rate of not more than six pages every morning; written with such a multitude of erasures and changes and corrections that there was hardly a spot of white paper left. He never allowed a sentence to stand until it was as good as he could make it. He thought little of rewriting a whole chapter in order to obtain a clearer arrangement, and nothing whatever of doing a paragraph over for the sake of a better word or sentence or detail.

When you write your next paragraph remember the painstaking Macaulay.

CHAPTER II

THE ROMANCE OF WORDS

1. Their Birthplace and Travels

Languages, no less than countries and races, have each a long and interesting story. Ours is the English language, brought to America by the settlers at Jamestown and Plymouth, at Salem, Gloucester, and Boston.

Almost fifteen hundred years ago (a thousand years before America was known to Europeans) tribes of sea rovers from the shores and shallows along the North Sea, the Angles and the Saxons, made themselves masters of Britain. Their speech was Teutonic, very like the modern Dutch or Low German; and to it we owe most of our short useful words for common useful things—words like these: *clean, sorrow, sell, read, mood, wife, meat, tell, mourn, ship, ghost, heal, grass, fowl, starve.*

For about six centuries the Anglo-Saxons held sway in Britain—Britain no longer, but from them called England. In 1066 the Norman-French abruptly ended the Anglo-Saxon rule. Under their leader, William Duke of Normandy, nicknamed the Conqueror, they crossed the narrow English Channel and made themselves masters of England. Centuries later, when Norman conqueror and conquered Saxon had forgotten their differences in love for their common country, the new language was no longer wholly Anglo-Saxon; it had been enriched with thousands of French words. Ever since, those who speak, and especially those who write, English have always felt free to cross the English Channel to borrow words in France.

Here are a few old English words of French descent: *justice,*

war, peace, tower, treason, prison, court, crown, empress, sacrament, chaplain, prior, saint, grace, mercy.

Of the borrowed words, originally French but long since naturalized, one may mention: *mortgage, forfeit, seize, jury, lease, ambuscade, desert, corps, platoon, brunette.*

The speech of the sea-loving Anglo-Saxons and the warlike Normans was good enough for all ordinary uses in peace and war. It was lacking, nevertheless, in words to express man's deepest and most difficult thoughts—thoughts of God, of life, of death; in abstract nouns; in words to describe the discoveries and inventions that arise from scientific study. And so thinkers and men of science have borrowed, and still borrow, from the two great languages of ancient times—Latin, the language of the Romans, and Greek, the language of the people who had been the first and perhaps the greatest in thinking thoughts at once deep and lofty.

From the Greek came almost all those long, difficult words physicians are so fond of using: *pneumonia, morphine, pathology, anatomy,* and many of the names applied to the parts of the body. From Greek, also, such handy words as *gymnastics, athletic, acrobatic, trophy.* From Greek, the names of familiar studies: *arithmetic, geography, grammar.* It was especially kind of the Greeks to give us so many names of persons: *Alexander, Catherine, Christopher, Cora, Dorothy, Phyllis, Theodore, Eugene, George, Helen, Ida, Irene, Philip, Margaret, Myron, Nicholas, Peter, Phoebe, Stephen.*

Phonograph is compounded of a Greek word meaning "sound" and a Greek work meaning "write" or "record." *Telegraph, telephone, telescope* were formed in like manner.

To Latin we owe about half our vocabulary. Here are a few representatives of thousands and thousands of useful words: *street, port, literature, creed, cook, kitchen, letter, post, disciple, immigration, attention, fraction, position, argument, oration.*

Although Americans have for three centuries been busily using this language, coining new words, enriching it with loans from Spanish and from the rude Indian tongues, the chief strains in our language are still the Anglo-Saxon, the French, the Greek, and the Latin.

Exercise

Look up in a large dictionary the words in the following list. Do not be content with observing the various meanings of each word; notice especially the ancestry of these words, from what foreign language they came and to what strain in the English language they belong.

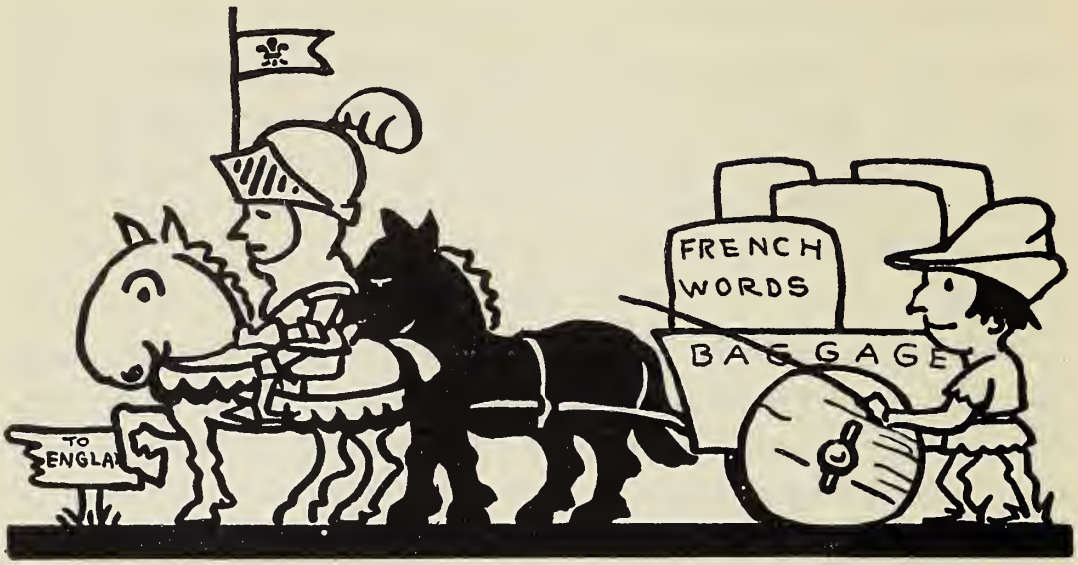
wade	lily	palisade	mimic
candle	sting	rose	Philip
stadium	distress	stare	plant
bail	adenoids	sentinel	hound

Note for the Teacher.—It may not be feasible to ask every pupil to study all the words at once. It would be no less effective procedure to allot the words among the pupils, one to each, asking for reports from one or two at a time.

2. The Norman Conquest

Of all the changes that have helped to shape the English language into the instrument of power and beauty it now is, no one is so important as the Norman Conquest of England. The barons who followed William the Conqueror brought with them from France not only new customs but legions of new words. Many of these words the English learned and made their own.

How some of these words found their way into English, and what happened then, Scott tries to show us in the early pages of *Ivanhoe*. Faithful Gurth, who tended the pigs of the great Saxon noble, Cedric of Rotherwood, is talking with Wamba, Cedric's jester, who sees everything as a joke.



"'The swine turned Normans to my comfort!'" quoth Gurth; "expound that to me, Wamba, for my brain is too dull, and my mind too vexed, to read riddles."

"Why, how call you those grunting brutes running about on their four legs?" demanded Wamba.

"Swine, fool, swine," said the herd, "every fool knows that."

"And swine is good Saxon," said the Jester; "but how call you the sow when she is flayed, and drawn, and quartered, and hung up by the heels like a traitor?"

"Pork," answered the swineherd.

"I am very glad every fool knows that too," said Wamba; "and pork, I think, is good Norman-French; and so when the brute lives, and is in the charge of a Saxon slave, she goes by her Saxon name; but becomes a Norman, and is called Pork, when she is carried to the castle-hall to feast among the nobles; what dost thou think of this, friend Gurth, ha?"

"It is but too true doctrine, friend Wamba, however it got into thy fool's pate."

"Nay, I can tell you more," said Wamba, in the same tone; "there is old Alderman Ox continues to hold his Saxon epithet while he is under the charge of serfs and bondsmen such as thou, but becomes Beef, a fiery French gallant, when he arrives before the worshipful jaws that

> are destined to consume him. Mynheer Calf, too, becomes Monsieur de Veau in the like manner; he is Saxon when he requires tendance, and takes a Norman name when he becomes matter of enjoyment."

When Norman and Saxon discovered at last that they were English, the new words and the old had also to make peace with each other. The process Wamba had noticed in *swine* and *pork*, *ox* and *beef*, *calf* and *veal* was repeated in other cases: two words divided between them what had formerly been the work of one.

Follow for yourselves the same change in these words:

sting—pierce	tell—count	mirth—pleasure
ache—pain	ghost—sprite—spirit	grass—herb
worth—value	heart—courage	right—justice

Though the English borrowed a good many words from Norman-French, they later borrowed a very much larger number from Parisian French. This borrowing has gone on constantly and shows no sign of letting up.

Sometimes the native and the borrowed word divided the meanings between them, as in the examples above: *swine—pork*, *sheep—mutton*, *grass—herb*, etc.

Sometimes the French word brought in a new idea. One of the very first words borrowed from the Norman-French was *castle;* the Norman *castles* were more elaborate in plan and better appointed than the Saxon *boroughs*. With the Normans came *chairs* (with backs) and *tables*, to challenge comparison with the Saxon *stools* and *boards* (laid on trestles).

Sometimes a French word quite took the place of an English word, as *air* for *lift* or *loft*. We still use *lift* and *loft*, but we no longer connect them with the meaning "air." *Peace* has entirely supplanted the Anglo-Saxon *frith*, and *joy* the Anglo-Saxon *wynn* (look up *winsome*).

3. Sea Words

Every occupation has certain words of its own, which those who follow other occupations often do not understand. Carpenters, for example, are always talking of mortise-and-tenon joints and studding; lawyers divide property into two classes—real and personal, as though our personal possessions were not real; and a surgeon may threaten you with tonsillectomy, when he means merely that he must remove your diseased tonsils. Sometimes an occupation is so ancient or so important that its terms come into daily use among persons of every class. This is especially true of seamanship, and there is no better way of studying the history of the English language than by following down through the centuries a few words frequently used by those brave men that follow the sea.

Some of these words take us back to a time, thousands of years ago, when all the white, or Aryan, peoples (the ancestors of the Hindus, the Persians, the Greeks, the Italians, the French, the Germans, the English, the Spaniards, etc.) were living together in the east. One Aryan word, used as the name for a dugout or canoe, has come down to us in the word *navy*. Another, which then meant *paddle*, has given us the words *row* and *rudder;* for all ships, large as well as small, were once steered by means of oars, the fixed stern rudder having been invented only seven hundred years ago.

Many of these Aryan tribes at length marched westward, while the Hindus and the Persians moved east. From the West Aryan language came our words *salt* and *fish* and *marsh*.

In the fifth century the narrow pirate ships of the Angles and Saxons carried across the North Sea to Britain a great number of useful words: *sea*, for instance, *ship*, *oar*, *mast*, *sail*, *steer*, *flood*, *cliff*, *strand*, *storm*, *seal*, *whale*, *north*, *south*, *east*, *west*.

At this time the Saxons came into contact with the Roman North Sea Fleet, whose commander had the grand title of Count of the Saxon Shore. From the Roman sailors they learned that a ship need not be beached or tied to a wharf at the end of a voyage. They borrowed not only the invention but the Roman name for it. That is how the word *anchor* came into our language.

The Romans also taught the Anglo-Saxons the word *port* for harbor—a word that to sailors soon came to mean *left.* In those days the steering was always done by means of an oar from the right side of the ship; and it was therefore wiser to keep the port on the left while approaching the shore and run no risk of breaking the oar on reefs or shoals.

Have you ever, with surprise, heard sailors speak of "bending" a rope when in fact they are fastening it? Well, "fasten"[1] was the meaning of the word *bend* in Old English; and the meaning did not change until the days of the great bowmen, of Robin Hood and Little John and their fellows who shot so accurately at the Battle of Crecy. They bent the bow by "bending" the bowstring to it.

When Alfred the Great was king in Anglo-Saxon England (about the year 900), his country was frequently raided by Viking pirates, from Sweden, Norway, and especially Denmark. From them Englishmen learned many nautical words: *stern,* for example, *keel, raft, tug, windlass.* An interesting word is *wake*—the wake of a ship. This Scandinavian word originally meant an opening cut through ice for a ship, and finally came to mean the track left by a ship in open water.

The Norman-French were not great sailors; they coined no new sea terms of their own; but they did bring into England many words borrowed from other peoples. *Flounder* is one

[1]Literally, "cause to *bind,*" as *wend* meant "cause to *wind*"; *rend* and *send* were also causative verbs, but the original verbs *rind* "to rush or thrust" and *sind* "to take a journey" have not come down to us.

of these, come to us from Scandinavia by way of France; and *prow, ocean, pirate, oyster,* which were originally Greek; and also *pilot,* which some four hundred years ago replaced the Old English *lodesman.* The Arabs gave us the important words *admiral* and *average,* the latter of which meant a duty or tax on goods before teachers found a use of their own for it.

The Dutch, a nation of great seamen living behind their dikes across the North Sea from England, lent many a useful word: *tackle, skipper, mate, bowsprit, buoy, deck, freight, pump, leak, yacht, cruiser, splice, commodore.*

When English mariners were struggling against the Great Armada they enriched themselves not only with American gold carried in Spanish vessels but also with a cargo of words the Spaniards had learned from the Indians: *hurricane, hammock, canoe,* and *breeze*—originally applied to the northeast trade wind in the romantic Spanish Main.

Americans have contributed two words to the sea vocabulary of the English language. Long ago, in New England, a ship of unusual design was built and launched. As she glided away from her moorings, skimming smoothly over the water, a bystander shouted, "See how she scoons!" A *schooner* she was called, and all ships like her down to our day. Not long afterward swift-sailing ships were needed for the trade route between Boston and San Francisco 'round dangerous Cape Horn. The naval architects, of whom Donald McKay of Newburyport was the most famous, designed ships of a new type, the swiftest and most beautiful that ever moved over the waters under sail. The *Flying Cloud,* the *Lightning, Sovereign of the Seas*—such names as these they had and deserved and made famous; and as a class they were known to seamen everywhere as the American *clipper* ships.

Select a word from the vocabulary of the carpenter, the plumber, the motor mechanic, the lawyer, or the physician; and look up its history in the big dictionary.

Exercise

In the following list you will find common words introduced into English by those that follow a particular occupation. Look up the history of each word.

monk	holystone	oboe (or haut-boy)
clerk	headway	gas
mortgage	founder	element
alibi	soprano	melancholy
affidavit	stanza	complexion

4. Trade Words

In the first two lessons we learned that our native vocabulary has been growing for centuries by borrowing words from other languages. From Anglo-Saxon came most of the simple words in daily use, to which have been added thousands of French words. When both Anglo-Saxon and French lacked a word, those who spoke and wrote English borrowed freely from Latin and Greek.

In the third lesson we followed a few words selected from the vocabulary of the sea, and observed how interesting a history many of these terms had.

Now let us consider the names applied to certain articles that we use almost every day.

Many of the fabrics used for clothing have curious and interesting names.

Calico is a good example. It appeared in England at about the time the Pilgrims were making ready to cross the Atlantic and was then called *Calicut-cloth*, from that port on the Malabar coast of British India where it was made. Adventurous sailors were already rounding the Cape of Good Hope in large numbers, and traversing the Indian Ocean in spite of the monsoons, and touching at mysterious ports.

Chintz is also of Indian origin, derived from the Hindu *chhint,* a kind of painted or stained calico.

Cretonne takes its name from Creton, a village in France.

Damask napkins and table cloths were first woven in Damascus, a Syrian city, perhaps the oldest still existing, and famous for the manufacture of fine fabrics as well as of steel.

Gingham came into English in Sir Walter Raleigh's time from the Malay Peninsula.

Gauze was first made in Gaza, in Syria; *nankeen* came from Nanking, in China; *muslin* from Turkish Mosul; *cashmere* from India; *serge* from China by way of France; *alpaca* from the Peruvian Incas by way of Spain; and *mohair* from Arabia.

Before America was discovered, the towns of Northern France were noted for the weaving of delicate and unusual fabrics: Laon for *lawn;* Arras for *arras*—a tapestry hanging very fashionable before wallpaper was invented; Cambrai for *cambric;* and Lille—girls will be glad to know—for *lisle thread.*

The woolen weavers of England have themselves contributed not a few terms to the vocabulary of cloth: *broadcloth,* which is as old as the thirteenth century; *worsted,* from the town of Worstead; and *cheviot,* from the Cheviot Hills, which hem in the valley of the Tweed, where weaving especially flourished.

From France again, in more recent centuries, have come such fabrics and names as *percale, crêpe de Chine, georgette,* and *voile.*

Since these articles were made abroad, they had to be purchased by merchants and imported into England. This importation required *financial* transactions. Now, the word *finance* was borrowed from Latin through French, and its first meanings in English were *fine, forfeit, settling up.* Finances cannot be arranged without the aid of *banks;* and sure

enough, this word was borrowed from the Italians, among whom *bank* meant the money-changer's bench or table.

From banks to money is an easy step, and no one thinks of money nowadays without reckoning in American *dollars*. *Dollar* is the German *thaler* much disguised—a silver coin of usually fine quality first struck in Joachimsthal ("Joachim's Valley"), Bohemia, during the sixteenth century. The name was soon applied to the Spanish *peso;* the American colonists presently learned its value and convenience in their trade with the Spanish West Indies; and in 1787 the United States adopted the Spanish milled dollar as its unit of money. The dollar sign ($) is a fancy p for *peso*.

The word *business* has two ancestors—one Anglo-Saxon, the other French. The Anglo-Saxon *besigness* meant "being busy," while the French *besogne* means care or occupation. The French meaning, you see, has jostled the Anglo-Saxon almost completely aside.

The word *lumber* is connected with banking. The first bankers of modern Europe were the Lombards, a people of northern Italy. Their houses were filled with articles pledged for loans, and so lumber in English at first meant useless furniture. It was the American frontiersmen who gave it the meaning of solid timber.

From the Portuguese comes the word *marmalade*, which originally meant a conserve of quinces.

Metal was borrowed from the Greek, in which it meant the mine from which the metallic ore was dug.

Paper is a Greek word for an Egyptian plant from which writing material was made. From the Egyptian word for this plant comes the word *Bible*.

Salary is the Latin *salarium* "salt-money," a small allowance given the Roman soldier for the purchase of salt. Hence the odd remark sometimes applied to a worthless employee, "He isn't worth his salt."

From India the word *sugar* traveled through Arabia to France, and thence (by 1289) into England.

It is unnecessary to tell the origin of the word *china* for porcelain. This superior kind of tableware was introduced into Europe by the Portuguese.

From these samples one can judge how much our language has been enriched by trade. Nor has the influence of trade on words ended yet. Within twenty-five years modern business has given us several new words: *kodak*, *linoleum*, *thermos*, *Socony*, and *Ford*.

Think of some new trade word and find out its story.

Exercise

In the following list there are words whose histories are just as fascinating as those you have been reading.

tawdry	tweed	brougham	spice	shop
phaeton	shrapnel	finnan haddie	grocer	store

5. Words from Famous Names

Not all the words added to Anglo-Saxon in the making of English have been borrowed abroad. Many have been made up at home; of these the most interesting are the words derived from the names of famous men.

Dunce is a good example. Many centuries ago, when the ancient University of Oxford was young, one of the most noted professors was called Duns Scotus. His most brilliant pupils and followers were proud to call themselves *dunces*. In the course of time the teaching of Duns no longer was fashionable, and men used the word *dunce* not as a term of praise but in our present sense.

The word *derrick* is another example. The hangman at Tyburn in the year 1600 was a certain Master Derrick. Some

sardonic humorist noted the resemblance between Derrick's gallows by which men were lifted by the neck and the mechanical appliance for lifting heavy objects, and so the machine came by its unusual name.

In England, during the eighteenth century, a nobleman, the Earl of *Sandwich*, devoted himself night and day to gambling. He even grudged the time to eat. His inventive mind sought a way of doing the two things at once—eating and playing cards; and so the thought occurred to him of having slices of meat served between slices of bread. When we Americans, who are so fond of sandwiches, are off on a picnic, how little do we realize our debt to the old aristocrat and his strenuous ways!

The *bowie knife*, a combination of hunting knife and dagger, that you have often read about in stories of the frontier, was named for its inventor, Colonel James Bowie of Kentucky, who fell at the Battle of the Alamo in 1836.

Boycott—if you do not know what this word means, look it up now and use it in a sentence—commemorates Captain Boycott, the first Irish landlord to be boycotted.

On the great Texas cattle ranges every steer had to be branded, unless the owner wished to run the risk of losing it. Samuel Maverick refused to brand his cattle, and afterward a stray steer bearing no brand was called a *maverick*.

Use each of these six words in a sentence.

Each of the words in the following list comes from the name of some person, real or fictitious.

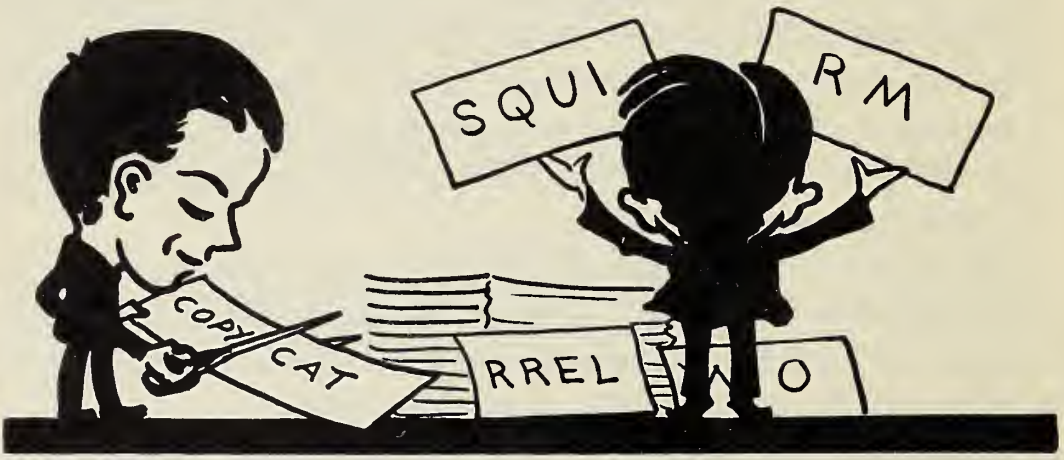
benedict	dryasdust	tantalize	panic	guy
simonpure	macadamize	ampere	watt	volt

6. Compounds

When the English language lacked a necessary word, it was sometimes borrowed abroad, from French or Latin or Greek.

Often, however, a new word has been made by putting together two English words, sometimes even tacking on a third, as in *handkerchief*.

Little boys, when they first go to school, find it hard to sit still. They are forever trying to leap up, just like a squirrel, or sliding around in the seat, almost like a worm. For a long time there was no one word to describe their restless motion.



At length *squirrel* and *worm* were blended, and one can now say that these fidgety little fellows *squirm*.

Squawk is *squall* and *squeak* combined. Following this scheme the author of *Alice in Wonderland* invented a new animal, the *snark*—part *snake*, part *shark;* and a new verb, *chortle*—from *chuckle* and *snort*.

Sometimes a new word with a different shade of meaning results from different pronunciations or spellings. *Of* and *off* are examples, *through* and *thorough*, *mead* and *meadow*, *grammar* and *glamour*, *metal* and *mettle*.

The usual way of making new words is by combining old ones. *Daisy* is "day's eye." It is easy to see the separate parts in *huntsman*, *bookseller*, *keyhole*, *long-winded*, *bookworm*, *horseplay*, *short-lived*, *crestfallen*, *wildgoose chase*, *headache*, *hairbreadth*, *breakneck*, and in the compounds made up by schoolchildren—*tattletale* and *copy-cat*.

Americans have been busy at making compounds such as *bullfrog, catbird, ground hog, potato bug, copperhead, eelgrass, peanut, June bug, skyscraper.*

Exercise

Each of the following words, though sometimes you would never suspect it, is a compound word. Make it tell its story to you and your classmates.

doff	scarecrow
gospel	forecastle
turncoat	pickpocket
gentleman	underestimate

7. Half a Dozen Words of Strange Origin

The Anglo-Saxon phrase *of dune* meant "from the hill." And in England to this day the word *down* means hill, e.g. the *downs* of Kent. *Of dune* was abbreviated to *adown*, and *adown* to *down*, our own preposition indicating descending motion.

In rearranging representative districts after the census in accordance with the provisions of the Constitution, politicians have sometimes so shifted boundaries as to give their own political party an unfair advantage in the matter of votes. This practice was first used by the supporters of Elbridge Gerry, Governor of Massachusetts in 1812. When the rearrangement was complete, an imaginative fellow, looking at the map of his state, thought some of the districts resembled in shape a mythical serpent-like monster, the salamander. But having wit as well as imagination, he called the political monstrosity a *Gerry-mander*. That is how the verb *gerrymander* took its place in the vocabulary of American politics.

Alderman was an Anglo-Saxon title, applied to the king's viceroys, who ruled whole provinces in his name. After the Norman Conquest the authority of the alderman was given

to hereditary noblemen called *earls*, and *alderman* acquired a different meaning. It was the title given to the head of a trade union, or guild. Since towns were in those days often governed by the leaders of the guilds, the word easily picked up its civic meaning.

Our hard-worked *nice* came from Latin, through French, and at first meant "foolish." After a while (a while in the history of words is about a century) its meaning was limited to "foolish about trifles." It lost, in another while, all sense of foolish and meant *trifling*, unimportant—and nothing more. Then this changeable word gained the complimentary meaning of "particular about trivial things"—a meaning that it still properly has. "A nice ear for music" is an example. Finally, in our own day, a great while after the word first came into English speech, schoolgirls and schoolboys have made *nice* a synonym of *good*, and apply it to everything in the world, from a sunset to a lollipop.

Handkerchief is a "nice" example of how the meaning of a word may change from one generation to another. The Saxons seldom wore any head-covering—a fashion that the students of Christ's Church College, Oxford, still keep up, and those American boys who are extremely anxious to seem

"collegiate." The Normans, however, wore on their heads a small piece of cloth, a *coverchef*, or *kerchief* (*chief* meaning "head"). The word was forgotten until fashion decided that ladies and gentlemen must carry a small piece of cloth in their hands. Then, without thought of the meaning of *kerchief*, this small piece of cloth held in the hand was called a *handkerchief;* and since pockets were invented, men have often prefixed another word, thus making *pocket handkerchief*, which should mean something to cover the head, carried in the hand, and put in a pocket.

Roman actors did not disguise themselves by means of paint and powder; they wore masks, each designed to represent a *persona.* Thus *persona* came to mean a character in a play. Later it gained the further meaning of the character, or part, one plays in the world. From *persona* in this sense our word *person* is derived.

What strange stories these innocent little words would have to tell! Every word can tell a story if we will listen for it. Your teacher can put you on the track of as many more interesting words, whose unusual histories you can find in the large dictionaries.

The careers of the following words will repay your search.

O. K.	volume	not	fathom
romance	pen	yes	assassin
target	ballot	boulevard	villain
constable	stupid	cemetery	naughty
garret	homely	acre	jot

8. Our Language Today

It is an enchanting task to retrace the history of the ancient and beautiful language we use daily—and often carelessly—in speech and writing. But this is not a mere story, easy and pleasant to hear—and then swiftly to be forgotten. These

words that have come into common use from various sources and after a while have gone out of use again, these other words that having come remain to this day to enrich our vocabulary with handy tools—they all show what is still happening to our language, what will continue to happen as long as English is spoken by a single living person. For languages were invented by persons who had wants to express; every person's wants are constantly changing while he lives; and so every living language undergoes constant change. In the short space of your lives a few good old words have been lost and hundreds of new ones have been introduced. Old meanings have been lost by the words that still survive, and new meanings have been added.

The vigorous old word *battleship* is seldom heard nowadays, even at conferences for the limitation of navies. A quarter of a century ago Great Britain added to its navy a ship of such enormous size and speed that no ordinary name seemed worthy of it. An old word, long out of use, was recalled and the extraordinary warship was called the *Dreadnaught*. This name, without the capital letter, was soon used to describe other ships of similar size and power built by other nations; and thus a word acquired a new life with a new meaning.

Other words, like *brand* and *car*, illustrate curiously the ups and downs of words. *Brand* may still be used by poets in its original sense, but no one would in ordinary speech dare apply it to a "burning log"; and yet the process of branding barrels and cattle by a mark of fire enables us still to speak of a *brand* of goods. *Car* was borrowed by the Romans from one of their conquered peoples, borrowed from the Romans by the French, and carried into England by the Normans. Two hundred years ago it was supplanted in common use by *cart* and *carriage*, though poets might sometimes apply it to some splendid but imaginary vehicle, like the Car of Night. It lingered on, however, in the jaunting car of Ireland,

regained a little life when Americans named the railroad car, and is now, thanks to motoring, back in current use.

U. S. S. S. *Monitor*—Ericson's "raft with a cheese box on it," which played such a gallant part on a memorable May day in 1862—gave its name to a class of warships since discarded; and the word itself is now, as a naval term, following into disuse that which it described.

Scientists still raid the ancient languages of Greece and Rome for words with which to christen the new wonders discovered daily. *Radio* is a recent example. *Television* is even more recent; and when for the first time the other day experiments succeeded in combining the telephone with television, not only in talking to persons at a distance but in seeing them at the same time, a long new word was coined for the complicated apparatus—*iconophone.*

Americans no longer borrow money from the French, as in the days of Washington and Lafayette; but France still lends us words, as always since the Norman Conquest of England. *Camouflage* is one of these recent loans, *georgette* another. Many of the terms used in describing the airplane (itself a recent word) and its parts are derived from French. The framework is called the *fuselage*, most planes would be unmanageable without *ailerons*, and all are stored in huge buildings known as *hangars.*

Here are a few newcomers from various sources, some not as old as you and none much older than your fathers:

Airedale	blueprint	linoleum	seaplane
atoll	yegg	periscope	sideslip
ball-bearing	co-ed	ukulele	slacker
barrage	airdrome	vitamine	speedometer
blow-out	altimeter	bakelite	submarine
aviation	kodak	jazz	blimp

Some of these words you may not find in the friendly vastness of a large dictionary. Your friends, however, your older brothers or sisters, your father or mother can probably tell you what these mean, and perhaps where they came from. Why not make ready to report on one or more of these words within a week?

Why not, further, resolve to make it a lifelong habit to get better acquainted with words, old and new, and their fascinating stories? By this practice your use of language will improve, and you will be paying a merited tribute to the thousands of men and women, living and dead, famous and utterly unknown, who have made this glorious language of ours and handed it on to us.

CHAPTER III

WORD STUDY

1. Using the Dictionary

You think in words and you express your thoughts in words. The book that will help you most to know words is the dictionary.

The dictionary gives the correct spelling, definition, pronunciation, and syllabication of words; indicates the accented syllable; tells what part of speech a word is; gives the principal parts of verbs, and synonyms for some words, and, in addition, it records a brief history of many words.

To get the most value out of your dictionary you should be able to locate a word quickly. You should therefore learn by practice to open the book at a place near the word you are looking for; and this can be done only when you have acquired a perfect mastery of the alphabet.

Mention quickly the letter that immediately precedes and the letter that immediately follows each of the following letters: v, d, u, g, j, e, p, f, t, r, l, s, k, m, h.

Open your dictionary near the middle. With what letter do the words on these pages begin. With what letter do the words begin when you open the dictionary half-way to the middle? Half-way between the middle and the end?

Arrange the following words in alphabetical order:

conclusion	quart	notion	vicinity	lonesome
quick	wanderer	impertinent	solve	watch
analyze	panic	jovial	trifler	possibility
banana	patrol	sudden	picnic	threshold
grammar	register	negative	explode	waged
knowledge	trifling	swarthy	denial	recent
vanish	opera	violent	famous	usable
meant	mighty	underneath	hinder	tragic

How long does it take you to find and make note of the pages in your dictionary on which the following words appear?

ghost	weird	cup	king
queer	juicy	falter	surrender
vacation	easy	stranger	burden

Arrange the words in each of the following columns alphabetically. In order to arrange them properly you must consider not the first letter only, but the *first and second* letters of every word.

crush	establish	beggar
custard	every	busy
cozy	elephant	brittle
close	error	blink
city	east	borrow
cell	either	bid
cable	ebb	bark
church	enemy	blush

Arrange the words in each of the following columns alphabetically. This time you must consider the *first three* letters in making your arrangement.

steam	chill	draft
stone	cheese	drug
still	church	drink
stand	chop	dress
study	chat	drove

Arrange the following words in alphabetical order. The *fourth* letter of each word in this group determines the order.

chat	strict	sprang	shrub
chase	strange	sprung	shrank
chalk	stretch	sprite	shrill
chap	strove	spread	shred
chart	struck	sprout	shroud

GUIDE WORDS

At the top of each page in your dictionary there are two words, one at the left-hand side, the other at the right-hand side of the page. The one at the left is the *first* word on that page. The one at the right is the *last* word on the page. These

are called *guide words.* The words on the page are those that come alphabetically *after* the first guide word and *before* the second. A glance at the two guide words should tell you whether the word you are looking for is on that page.

Suppose the two guide words on a page of your dictionary were **officeholder** and **old.** Rearrange the following words in three lists. In List 1 place the words that would be found on the page having these two guide words. In List 2 place the words that would be found on a page *preceding* the one having these two guide words. In List 3 place the words that would be found on a page *following* the one having these guide words.

officer	omission	officiate	okra
offend	offcast	offset	oleander
offer	odor	oil	odd
olive	onyx	ointment	ogive

Using **living** and **lock** as guide words, arrange the following words in three lists: (1) the words found on the page having the guide words; (2) the words found on a following page; (3) the words found on a preceding page.

lizard	log	lively	loaf
lobby	lobe	liver	loyal
little	loft	load	livery
livable	lodging	loan	locust

PRONUNCIATION

In the dictionary, the sounds of the vowels (a, e, i, o, u) are indicated by diacritical marks. At the bottom or the top of every page there are key words that tell you what the sound of the vowel is. One dictionary gives the pronunciation of the word *loan* thus: *lōn.* Referring to the key words at the bottom of the page we find the word *ōld.* From this we know that the vowel in *loan* is to be pronounced like the *o* in *old.*

SYLLABICATION AND ACCENT

The dictionary divides words into syllables and indicates the accent. The syllables are separated by hyphens except where the accent mark (′) is used.

Divide the following words into syllables and mark the accented syllable:

positively	automobile	contrary	naturally
theater	infamous	patriot	exception
recess	deposit	character	intermediate
government	defense	February	intention
performance	topic	umpire	punctual
hospital	necessary	circumstance	governor
appropriate	ally	annuity	interlocutor
aviation	advertisement	mandatory	contradictory
memorable	locomotive	bellows	adversary
formidable	enthusiasm	arbutus	legislative
annual	mutual	representative	asphalt
necessarily	comparable	generally	alternate

DEFINITIONS

A word may have several meanings or definitions. For instance, the word *break* may be used as follows: *I break a stick; did he break his word?; the waves break over the ship; do not break the law; soldiers break ranks; day was breaking; to break the swimming record; to break a colt.*

A dictionary gives as its first definition of *break*, "to separate into parts." Then follow several other definitions of *break*, covering the various uses of the word. If you study the meanings of *break* given in your dictionary you will find some that are very much like the first definition given and others that are not so like the first. But in all of them there is some likeness. All have the idea of *change* in them.

Because so many words have several definitions, you must be careful to select the one that fits the *use* of the word in the

particular sentence in which it occurs. If you were looking for the definition of *break* in the phrase *to break a colt,* you would not accept the definition,"to separate into parts." You would continue reading the definitions of *break* until you came to, "to reduce to subjection." A colt that has not been *broken* is wild, untamed, defiant. But after it is *broken* it submits to the bridle; it has been *reduced to subjection.*

Sometimes the same word may be used as a noun, an adjective, or a verb. For example: *The iron is hot; he has an iron will; I will iron the dress.* In the first sentence, *iron* is a *noun;* in the second, an *adjective;* and in the third, a *verb.* A dictionary gives the following definitions of *iron:* "a metallic element; an instrument made of iron; anything especially hard"; and of the verb, "to smooth with an iron."

Which of these definitions fits the use of *iron* in *the iron is hot?* Which fits the use of the word in *he has an iron will;* which in *I will iron the dress.*

Always choose a definition that will fit into the sentence in which the word is used.

When you look up the definition of a word, notice the abbreviations used: *n.* for noun; *v. t.* for verb transitive; *v. i.* for verb intransitive; *a.* for adjective; *adv.* for adverb; etc.

From your dictionary select the definition that fits the use of the italicized words:

The teacher keeps a *record* of her class.
The time of arrival and departure is *recorded.*
He holds the *record* for the high jump.
I bought two *records* for the victrola.
The aviator made the flight in *record* time.

The flag will *fly* at half-mast.
He catches fish with a *fly.*
The house *fly* is a pest.
The birds will *fly* north again.

Play ball!
The *play* had an interesting plot.
Let's *play* school.
Can you *play* a waltz?
The fountain *plays* softly in the park.
He *played* end on the football team.

The *plaster* is falling from the ceiling.
Druggists sell mustard *plasters*.
The walls will be *plastered* next week.

His *head* is well-shaped.
Buy a *head* of cabbage.
He is the *head* of the concern.
How many *head* of cattle did he buy?
He will *head* the expedition to the Arctic.

Did he *fall* down the stairs?
Have they studied the *fall* of the Roman Empire?
Some blossoms close up when night *falls*.
This *fall* I shall plant some bulbs.

SYNONYMS

Words that express the same or nearly the same meaning are called synonyms—as *gay, lively; hard, difficult; change, alter*.

In the dictionary the synonyms are usually given after the definitions of a word. The abbreviation *Syn.* means "synonyms."

Arrange the following words in pairs of synonyms:

end	determined	breeze	cross
firm	hasten	chance	rapid
clear	careful	funny	opportunity
hurry	conclusion	peevish	comical
choose	transparent	swift	buy
cautious	mend	purchase	gust
repair	select	awkward	disaster

gay	sprightly	courteous	congregate
accident	foolish	welcome	absurd
fame	immense	frank	gallant
acceptable	abandon	clumsy	leave
candid	gather	huge	renown

Find in your dictionary a group of synonyms for each of the following words:

genuine	admirable	great	ask
worry	tedious	assure	frighten
cold	strike	economical	arrange

Use each word in an original sentence.

Arrange the following words so that the synonyms will be opposite each other:

start	boundless	bold	courageous
conceal	able	deface	bleak
hatred	exile	desolate	commence
constant	competent	continual	dense
blame	banish	animosity	unlimited
thick	secrete	disfigure	censure

Give a synonym for each of these words:

cross	disclose	injure	faithful
disturb	catch	elapsed	select
foretell	dull	active	serious
destroy	cordial	old	great

Arrange the following words so that the synonyms will be opposite each other:

attempt	eager	esteem	pull
grief	harbor	event	eternal
endless	occurrence	injury	distress
haul	honor	mistake	endeavor
keen	blunder	port	wrong

Arrange the following synonyms in four lists under these four words:

shone	*frightened*		*cried*	*threw*
terrified	called	startled	screamed	flung
glistened	glimmered	sparkled	flashed	alarmed
hurled	scared	flickered	screeched	blazed
yelled	roared	horrified	flared	gleamed

Add to each list any more synonyms you know.

Arrange the following words in two columns so that the synonyms will be opposite each other:

immovable	watchful	firm	pleasant
hard-working	noted	meek	talented
gentle	cordial	able	inoffensive
bright	clever	agreeable	smart
friendly	demure	cautious	determined
careful	rigid	eminent	industrious
famous	capable	distinguished	discreet

Give synonyms for the following words:

bright	high	alert	reveal
eternal	humble	appreciate	sunny
gift	peaceful	announce	gather
grand	eager	grateful	fatigue
wind	position	fix	declare
calm	relief	hide	attempt

Arrange the following words as pairs of synonyms:

clear	abundance	wages	nice
plenty	toil	arrogant	use
prove	unite	exquisite	haughty
labor	transparent	utilize	count
endeavor	verify	city	lazy
join	carry	compute	municipal
convey	try	indolent	salary

safe	save	joy	vial
preserve	rule	bottle	fragrance
mirth	secure	aroma	thin
govern	hilarity	emaciated	rapture
story	physician	wonder	soak
doctor	destiny	absorb	cold
fate	hearten	spotless	enemy
encourage	hoard	foe	watchful
treasure	narrative	frigid	immaculate
firm	withstand	vigilant	agriculture
resist	steadfast	farming	amazement
dwelling	velocity	help	caution
fly	residence	warn	assistance
speed	soar	forefathers	ancestors

Reread each of the following paragraphs, substituting for each italicized word a synonym from the words listed after the paragraph:

The *ravings* of fever and the excitement of *quick* motion through the air must have taken away the *remainder* of my senses. I have a faint *memory* of standing upright in my stirrups, and of *waving* my hog-spear at the great white moon that looked down so *quietly* on my mad gallop; and of *yelling invitations to fight* to the camel-thorn bushes as they *flew* past. Once or twice, I believe, I *leaned* forward and hung on by my spurs.

rapid	remnant	delirium
whizzed	shouting	challenges
recollection	swayed	brandishing
	placidly	

With that knowledge came also a sense of hopeless, *powerless* rebellion against the unreasonableness of it all. There were scores of men no better than I whose punishments had at least been *set aside* for another world; and I felt that it was *harshly*, cruelly unfair that I alone should have been *picked* out for so *horrible* a *death*.

fate	singled	impotent
reserved	bitterly	hideous

She sprang to her feet with a little scream. Her lodger's rocking-chair, with its occupant, had suddenly *tipped* over backward. Fortunately his *nearness* to the wall had prevented a complete overturn, but there sat Galusha, the back of the chair against the wall and his knees *raised* at a very *sharp* angle. The *frightening* part of it was that he made no *attempt* to regain his *balance* but remained in the *strange*, not to say undignified, *position*.

unusual	posture	alarming
tilted	proximity	equilibrium
elevated	acute	effort

He put the brown book in the cupboard where his schoolbooks lived and accidentally tumbled out *an old book*, without covers, *marked* Sharpe's Magazine. There was the most *dreadful* picture of a griffin on the first page, with verses below. The griffin carried off one sheep a day from a German village, till a man came with a *short, broad sword* and split the griffin open.

portentous	falchion	labelled	a venerable volume

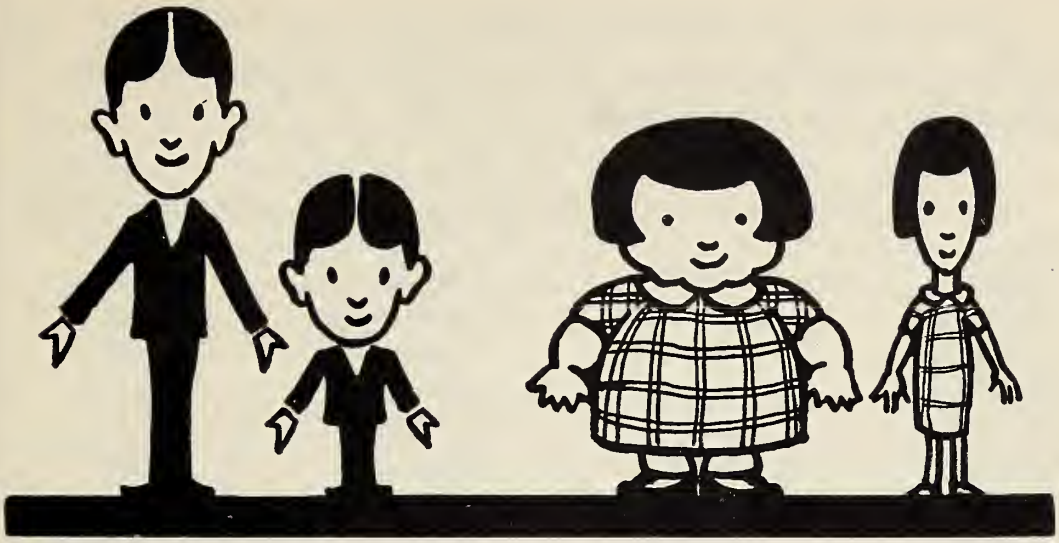
At that hour, a *single* boat was *moving* swiftly along the Tiber. Rome was at a distance; but the *ghastly* glow of the *fire* cast its *image* upon the *quiet* and glassy stream:—fair beyond description was the landscape—soft beyond all art of painter and of poet, the sunlight *trembling* over the autumnal herbage, and *soothing* into tender calm the waves of the golden river.

hushing	quivering	lurid	placid
reflection	solitary	gliding	conflagration

ANTONYMS

In contrast to a synonym, an antonym is a word of *opposite* meaning—for example: *tall, short; right, left; light, dark.*

You will find antonyms very useful in your compositions when you wish to express sharp contrasts. "Mary was industrious; Jane was indolent."



Arrange the following words as pairs of antonyms:

import	lower	suspicious	disinherit
linger	export	unjust	ignorance
preserve	hasten	extravagant	unsuspicious
resemblance	destroy	inherit	frugal
raise	difference	knowledge	just
assist	near	frail	expose
esteemed	grief	gather	important
remote	hinder	arrogant	complex
pull	candid	clear	adorn
violent	lowly	excite	meek
joy	push	disfigure	disperse
lofty	mild	simple	pacify
secretive	unhandy	unimportant	faint
handy	despised	guard	sturdy
loosen	abundant	doubtful	victorious
deep	rough	defeated	valuable
clear	shallow	confidence	distant
gentle	bind	neighboring	confident
scarce	cloudy	worthless	distrust
collect	freeze	fertile	unusual
cherished	firm	feeble	clarify
thaw	fiction	distant	barren
wavering	forsaken	commonplace	strong
truth	scatter	confuse	near

The prefixes *in, im, un, dis* mean *not. Incorrect* means "not correct"; *impatient* means "not patient"; *unkind*, "not kind"; *disobedient*, "not obedient."

Use the prefixes to form antonyms for the following words:

visible	modest	intelligent	favor
accurate	pure	pardonable	agree
corrigible	material	reasonable	honor
sufferable	probable	earned	loyal
active	mortal	inviting	order
definite	movable	occupied	credit
ability	mature	observant	approve
credible	personal	steady	advantage
experience	perfect	real	agreement
expensive	polite	attractive	respect

Give an antonym for each of the following words:

entrance	high	lazy	gentle
waste	beginning	open	sharp
front	full	smooth	proud
right	narrow	sunrise	top

Mention the two antonyms in each of the following sentences:

It was a fertile spot in the barren desert.
Jack Sprat ate the fat; his wife ate the lean.
Some are coming, some are going.
Collect the pens; then distribute the books.
He is "penny wise" and "pound foolish."

Make a list of:

five adjectives and their opposites
five adverbs and their opposites
five verbs and their opposites
five nouns and their opposites

DERIVATION OF WORDS

The dictionary tells you the derivation, or source, of a word. If you look up the word *kindergarten*, you will find the following: (G. *kinder*, pl. of *kind*, child+*garten*, garden).

G. is the abbreviation for German; pl., the abbreviation for plural. *Kindergarten* comes from the German and means "garden for children."

Look up *paper* in an unabridged dictionary. From what French word is it derived? From what Latin word did the French word come? Now look up *papyrus*. From what Greek word did it come?

From what language did each of the following words come:

canister	biscuit	candidate	boycott
camera	cannibal	mackintosh	macadam
curfew	credit	canoe	kerchief
pastor	echo	composition	fuchsia

A TEST ON THE DICTIONARY

Accent: Divide into syllables and mark the accent. Pronounce each orally.

positively	abdomen	dolorous	impious
hospitable	formidable	contrary	applicable
discipline	reputable	equitable	advertisement
precedence	hypocrisy	specialty	decorous
explicable	preferable	comparable	oasis

Definition: Copy from your dictionary a short definition of:

purpose	prejudice	adverse	acquittal
veracity	propose	prosecute	perjury
obstinate	condemn	collapse	persecute

Synonyms: Give synonyms for:

responsible	gather	inquire	haste	hatred	defect
liberal	loyal	noisy	relate	rich	many
garrulous	serious	plead	flee	foretell	dull
retort	pity	severe	likeness	detach	shine
profitable	robber	poverty	loathe	force	proud
solitary	give	afraid	bare	cheat	ask

Syllabication: Copy the following words, leaving spaces between the syllables:

casually	dictionary	vegetarian
disciplinarian	expensively	recommendation
compulsory	authority	eligible

Antonyms: Give antonyms for:

positive	horizontal	creditor	wholesale
superior	prose	exit	slim
internal	genuine	private	succeed

Derivation: From what language does each of the following words come?

alphabet	meerschaum	tattoo	potato
pajama	quarantine	alley	tea

Spelling: Supply the missing letters in the following words:

herit ge	jud ment
para el	Feb ary
predic ment	lib ry
loc motive	lit ture
op tunity	comfort ble

Stories in Words: Use an unabridged dictionary to look up the stories in the following words:

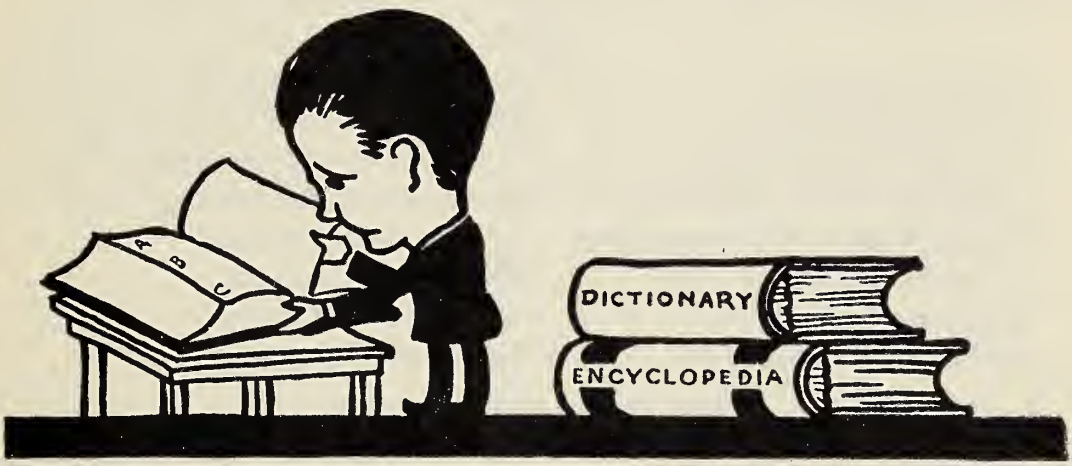
mercurial	siren	January	hypocrite
cereal	dahlia	camera	amateur
silhouette	telephone	colossal	tantalize

Parts of Verbs: Find the principal parts of *catch, burst, freeze, fly, grow, teach, ride, throw.*

2. How to Use a Reference Book

You should know the *title* and the *name of the author* of every textbook you use. What is the title of this book? Who are the authors? The title of your history textbook? The author?

In the front of this book you will find the *table of contents.* It lists the topics in the order in which they appear in the



book. On what page do you find the first lesson in Dictionary Study? The second?

The *index* is placed at the end of the book. The topics are listed in *alphabetical* order. Find the topic *Dictionary study* in the index of this book. On which pages will you find lessons in *Dictionary study?* In *Spelling?* Why does *Dictionary study* come before *Spelling?* Which would come first in an index, *Prepositions* or *Pronouns?*

Sometimes the same topic appears under different headings. The topic *Comma* may be listed under *Comma* or under *Punctuation.*

Under what other headings might each of the following occur: *Suffixes? Friendly letters? Conjunctions?*

3. Vocabulary Exercises

A

Definitions

An excellent way to increase your vocabulary is to look up the definition of each new word you meet.

Define and use in sentences the italicized words you know. Copy in your notebook the phrases containing the words you do not know. Look up the definitions of these words.

VERBS

penetrate the fog
accompany his master
reveal the hiding-place
confer an honor upon him
confront him with the evidence
convince him of the truth
devote more time to it
baffled by the evidence
don't *relax* your vigilance
detect by means of a microscope
impressed by her eloquence
accustomed to the noises
investigate the charges
assail the arguments
repulse every attempt
investigate this case

ADJECTIVES AND ADVERBS

an *apparent* insult
a *hostile* group
a *vital* spot
a *vigilant* watchman
a *sufficient* quantity
was *visibly* affected
a *deliberate* attempt
a *shrewd* guess
a *prudent* manager
was *rarely* late
consequently he failed
a *further* advance
a *visible* sign
eventually she succeeded
a *piercing* scream
a *desperate* plight
an *immediate* reply
a *confident* manner

NOUNS

a vast *wilderness*
a military *escort*
a *menace* to health
a *conference* of the directors
used in an *emergency*
an *evidence* of haste
untiring *vigilance*
an *indication* of fear
a *refuge* in the storm
the *possibility* of failure
a place of *security*
an *investigation* of his record
his *assailant* fled
an *interval* of calm
a *foe* of mosquitoes
a hot *pursuit*
unlimited *endurance*
a fixed *gaze*

VERBS

refresh her memory
exhaust his strength
survey the property
propose a change
that *confirmed* my doubts
prolong the conversation
rely upon his aid
endeavor to catch him
the many sounds *confused* him
he *regained* his health
she *abandoned* her art career
he *refrained* from answering
respond to the question
resolve to improve

NOUNS

an *obstacle* to be overcome
added to the *confusion*
a moment of *suspense*
a sorry *plight*
a *suggestion* to make
reliance upon others
regained his *composure*
made no *comment*
in *response* to the knock
a matter of *concern*
an *explanation* to give
a worthy *resolution*

B

Synonyms

Rearrange the following words so that the synonyms will be opposite one another:

enter	evident	attempt	depend
apparent	seldom	leave	scarcely
sign	frighten	reply	endeavor
rarely	penetrate	rely	finally
startle	indication	therefore	respond
certain	resolve	hardly	abandon
determine	confident	surely	certainly
eventually	hence	frank	open

C

Phrasings

Fill the blanks with one of the phrases:

(not often, rarely, very seldom)

Sir John _____ went out without his dog.

People in warm countries _____ work during the midday hours.

She did _____ _____ come late.

_____ have I seen so beautiful a piece of jade.

The old lady _____ ventured beyond her garden.

(was used to, was accustomed to, was in the habit of)

The city dweller _____ the street noises.

The country boy _____ the twittering of birds in the early morning.

Mr. Jones _____ riding to work in the subway.

(after a time, after an interval, in the course of time, eventually)

_____ he married and went to live in the country.

He returned _____ of two years and took up his residence on State Street.

_____ he went abroad and died there.

His daughter returned to this country _____ and _____ married the president of a large corporation.

(deliberately, without haste)

She spoke _____.

The work can be completed _____.

He _____ broke his promise.

After careful consideration, he _____ chose this course of action.

(instantly, at once, immediately, without delay),

I should like to have the books delivered _____.

John left the house _____ after dinner.

Fido came _____ when his master called him.

It exploded ——, scattering fragments in all directions.

(showed anxiety, was visibly concerned, seemed troubled)

His face _____.

He _____ when I told him the bill was still unpaid.

He _____ for his daughter's safety in the airplane flight.

(supposed, thought probable)	It was _____ that she had obtained her father's consent. It was _____ that her brother would accompany her. I _____ that she had done the work assigned to her.

Use the phrasings in original sentences.

D

Antonyms

Study the following antonyms:

hostile, friendly	assail, repulse	please, disappoint
conceal, reveal	order, confusion	confirm, deny
rarely, often	hasty, deliberate	prudent, reckless
	confident, doubtful	

In the following phrases substitute an antonym for the italicized word:

a *friendly* attitude	a *hasty* reply
conceal the facts	a *confident* applicant
he *rarely* laughed	*confirm* the rumor
they retired in *order*	the troops *assailed*

4. Vocabulary Exercises

A

Definitions

Define and use in sentences the italicized words you know. Copy in your vocabulary notebook any of the following phrases that contain words you do not know, look up the definition of each such word, and write it in your notebook.

VERBS

I *recollect* the incident
associate with good people
entitled to a vote
debate the question
indulged in a fit of temper
detest such methods
persevere in your demands
discuss the problem
perplexed by the similarity
bewildered by city noises
exasperated beyond words
surpassed my expectation

ADJECTIVES AND ADVERBS

a *definite* time
a *practical* test
somewhat careless
naturally very timid
a *desirable* result
an *abundant* supply
an *abrupt* departure
an *obstinate* boy
a *mischievous* smile
a *popular* novel
a *ridiculous* answer
a *sensitive* child
an *attractive* program
a *genuine* surprise
a *distinct* sound
a *persistent* rumor

NOUNS

a serious *affair*
appreciation of his kindness
a *discussion* followed
a *tendency* to worry
my fond *expectation*
a note of *sympathy*
his *leisure* time
a chance *acquaintance*
termination of the interview
a *pretense* of friendship
a decided *preference*
unusual *activity*
a fine *scheme*
an interesting *proposal*
a thrilling *exploit*
a singular *occurrence*
a high *reputation*
tremendous *energy*
much *enthusiasm*
a strange *fascination*
a *reference* to his mother
his great *ambition*

VERBS

vexed his parents
sympathize with him
combine this with that
contrive to escape
a friendship *developed*
the contract *terminated*
loitered on the corner
irritated the skin
asserted his innocence
achieve great glory
embarrass his friend
try to *console* her
establish an airport
absorb the moisture
volunteered to help
lingered on the doorstep
referred the matter to me
inspired respect
commend him for his work
reflect dishonor

B

Antonyms

In the following phrases substitute an antonym for the italicized word:

cannot *recollect* his name
have met him *occasionally*
vegetables were *abundant*
her *voluntary* retirement
a *sensible* idea
an *obstinate* disposition
did not *assert* his guilt
he *inspired* his pupils

C

Synonyms

In the following phrases substitute a synonym for the italicized word:

recall the occasion distinctly
persevered in his attempts
an interesting *suggestion*
annoyed by his remarks
a *plentiful* supply
do not *loiter* on the street
an *intense* glow
my *comrade* played opposite me
perplexed by the variety
a *stubborn* child
contrived to escape
the game *fascinates* me
asserted it was a fraud
commend him for bravery

D

Phrasings

Fill the blanks with one of the phrases:

(made sport of, laughed at, ridiculed)

At first they _____ the idea, but later they decided to act upon it.

Mary didn't seem to enjoy being _____.

When he told them the story they _____ him.

It is not so long since people _____ the idea of trains running underground.

(spoke of, mentioned, referred to)

The lecturer, in the course of his remarks, _____ the famous "Temple of the Tooth."

The teacher _____ the excellent penmanship of some of the pupils.

When the salesman _____ the price, I gasped.

(managed at last, contrived, eventually, succeeded finally)

The cat _____ to crawl out of the hole.
The prisoner _____ to escape.
I _____ in opening the door.

(abruptly, suddenly, without warning)

He stopped talking _____
_____ the engine stopped.
The plane, _____, dived earthward.

(would not stop, kept on, persisted in)

She _____ saying "ain't."
The old man _____ mumbling to himself.
He _____ when the signal was given.

(once in a while, occasionally, at times)

_____ she seemed quite happy.
_____ I go to the movies.
_____ I fall asleep when reading.

(was absorbed in, was deeply interested in, was fascinated by)

The professor _____ an experiment.
I _____ a new novel.
He _____ the detective's story.

(waited for a long time, lingered for a while, loitered)

After school was dismissed the boys _____ in the neighborhood.
He _____ before replying.
She had said "Good-night," but she _____ on the porch-steps.

(was inclined, showed a tendency)

He _____ to doubt every statement.
I _____ to believe he was not telling the whole truth.

(reflected credit upon, was a credit to)

She _____ her family.
He _____ his school.
His work _____ him.

(reasoned with, tried to persuade, sought to convince)

I _____ her for over an hour.
He _____ his brother to take the trip.
She _____ her friends that they were mistaken.

(was popular, was well-liked)	Frank _____ with his classmates. Mary _____ by the other members.
(was better than, was superior to)	That grade of cheese _____ this. Mary's mark _____ Jane's.

5. Vocabulary Exercises

A

Define and use in sentences the italicized words you know. Look up the definitions of those you do not know and copy into your vocabulary notebook the phrases and the definitions:

public *utilities*
a way to *accord*
American *delegation*
efficient officers
expenditure of millions
apparently attempting
the *proposed* treaty
convinced that it is right
it is quite *apparent*
tragic conditions
out of *deference* to him

the scene of the *disaster*
the *doomed* ship
an *emergency*
a *hazardous* effort
intolerably dull
perpetrating several robberies
if the *tonnage* were *curtailed*
treaty *concluded* in London
regulations governing *scholarships*
isolated mountain regions
a *congested* district of the city

vacuum ice crock
on a *bracket*
a *compact* electric heater
perforations in the shell
this *novel* hairbrush
graduated in size
discarded auto inner tubes
a *porous* bag

retains the moisture
these spring *clamps*
a pump *installed* in the corner
noises can be *eliminated*
persons with *impaired* hearing
at *tremendous* speed
the *congestion* of traffic
a *definite* answer

gasping his last breath
to meet the *problem*
not to be *tolerated*
granted *immunity*

a *mediaeval* fortress
the *interior* of the country
unquestioned *integrity*
a *persistent* rumor

a *recent* occurrence
it is *illegal*
a *terse* phrase

a *curative* effect
a *disastrous* effect
these are *marvels*
a *sturdy* youth
to *ascertain* the facts
relief from *monotony*
a slight *pressure*
an *incompetent* waitress

stupendous obstacles
permanent prosperity
drastic means

an *amazing spectacle*
a *subdued* voice
the lights *flicker*
a *profound* meaning
alter his story
some one *invented* it
to *compete* with
the *mobilization* of our soldiers

B

Define and use in sentences the italicized words that you know. Enter in your vocabulary notebook the phrases containing words that you do not know.

an *unsavory* quarter
they *conspired* because
affiliated with many
men without *discernment*
your *opponent's* organization

tampering with the lock
was *insubordinate*
highly *elated*
the *integrity* of his friend
frequent *allusions* to

to *distinguish* the faces
alternately *fawned* and *blustered*
on a *lavish* scale
abject entreaty
burnished steel

exaggerate their mishaps
all our *resources*
despatched at once
interesting, if not *lucid*
substantial money backing

his *intimate* knowledge of
desired to be *convincing*
profoundly irresponsible
persistent demands
had he *survived*

whining dolefully
squabbled frequently
stifle inquiries
a *sage* remark
an *affable* mood

C

Vocabulary Test

Select from the words in parentheses, one that means about the same as the italicized word in each sentence:

It was of *vital* importance.
(real, small, essential)

His very manner was *hostile.*
(unfriendly, gracious, timid)

Doubts *assailed* him.
(came to, left, attacked)

The *pursuit* was given up.
(disguise, chase, movement)

He is a very *shrewd* lawyer.
(successful, sharp-witted, stupid)

She is a *prudent* manager.
(extravagant, stingy, careful)

It was an *abandoned* farm.
(thriving, poor, forsaken)

He was not easily *convinced.*
(surprised, fooled, satisfied by evidence)

There was no *indication* of defeat.
(cause, hope, sign)

He was *confronted* with the evidence.
(disappointed, satisfied, brought face to face)

She *revealed* the secret.
(guessed, knew, made known)

It was a moment of *suspense.*
(amusement, anger, uncertainty)

He *confirmed* the report.
(doubted, strengthened, accepted)

I was *exasperated* beyond words.
(pleased, surprised, irritated)

He tried to *console* her.
(comfort, annoy, please)

His *exploit* was not mentioned.
(failure, remarkable deed, misery)

Fruit was *abundant.*
(poor, large, plentiful)

It was written in his *leisure* moments.
(busy, unhappy, free)

It was a look of *disgust.*
(admiration, hatred, distaste)

An *occasional* smile lighted up his face.
(flashing, slow, happening now and then)

D

Say:

an *artistic* design	(not a *nice* design)
a *difficult* test	(not a *fierce* test)
an *attractive* dress	(not a *nice* dress)
charming people	(not *nice* people)
a *pleasant* trip	(not a *nice* trip)
a *delicious* meal	(not an *awfully good* meal)
very pleasant	(not *awfully nice*)
most charming	(not *awfully nice*)

Substitute a better word for each italicized word in the following sentences:

It was a *nice* day.

She was wearing a *nice* coat.

The lawn in front of the house was *nice*.

The breeze was *great*.

We had a *swell* time.

He was driving an *elegant* roadster.

We saw a *nice* play.

He was *awfully* careless.

I think she is an *awfully nice* woman.

It was a *grand* party.

That's a *nice* story.

He has a *nice* manner.

6. Prefixes—Suffixes—Roots

A word may be formed of *more than one word*, as *railroad*, *classroom*. Many words are formed of a central original part, to which additions have been made. The original part is called the *root* of the word. The root is often taken from the Latin, French, Greek, German, or some other language. An addition at the beginning of a word, modifying the meaning of the word, is called a *prefix*. An addition at the end of a word, modifying the meaning of the word is called a *suffix*. For instance, in the word *conductor*, *con* is the *prefix; duct* is the *root; or* is the *suffix*. *Duct* is from the Latin root *ducere*

meaning to *lead; con* is a Latin prefix meaning *with* or *together; or* is a Latin suffix meaning *one who,* or *that which.* The word conductor means *one who leads together.*

When the last letter of the prefix and the first letter of the root are the same, one of the letters may be dropped or it may be changed to make the pronunciation easier. For instance, the word *suspect* is formed of the root *spect* and the prefix *sub.* But since it is easier to say *suspect* than *subspect,* the letter *b* has been dropped.

PREFIXES

Study the meaning of each of the following prefixes. Make lists of words that contain these prefixes. These prefixes are nearly all from the Latin; *a, be,* and *un* are English, *anti* and *dia* are Greek, *mis* is for English *miss* in some words and from French *mes,* Latin *minus,* "less," in others.

a, on, in, to, at
afire, asleep
ab (a, abs), from, away
abstract, abduct
ad (a, ac, af, al, ag, ap, at), to toward
adhere, amass, acclaim, affection, allege, aggravate, appreciate, attend
ante, before
antecedent
anti, against
antipathy
be, by, near
beside, before
bi, two
bicycle, bisect, biennial
centum, hundred
century, centennial
con (co, col, com), with, together
convoy, coöperate, collect, compel
contra (counter), against
contradict, counteract
de, down, from, away
descend, degrade, defeat
dia (di), through, across
dialog, diameter, diocese
dis (di, dif), apart, opposite
displease, divide, differ
ex (e, ec, ef), out of, from, away
extend, eject, eccentric, effect
in (il, im, ir), in, into (English **in**; see next prefix)
inclose, illumine, immerse, irrigate
in (il, im, ir), not (English **un**; see prefix above)
inexact, illegal, imperfect, irregular
inter, between, among
intermission, international, intermediate
mis, wrong
misrepresent, mistake, mischance, misuse
ob (o, oc, of, op), in the way, against
object, overt, occur, offensive, oppressive
per, through, by means of
perceive, permit, percolator, perhaps
post, after, behind
postscript, postponement, postmeridian
pre, before
prefix, precede, predict
re (retro), back, again
recede, repeat, reject, retroactive
sub (suc, suf, sup), under, beneath, near
subway, succeed, suffix, suppose
super (sur), over, above
supervise, supernatural, survive
trans (tran, tra), beyond, across
translate, transcribe, tradition
un, not
untie, untidy, unpleasant

Tell the meanings of the following words:

misunderstood	mischief	mistaken
misfit	misleading	mislaid

Tell the meanings of the following words:

incorrect	uncommon	unfit	indestructible
indecent	unusual	uncover	incompetent
indirect	incomplete	unkind	unable
inequality	independent	unload	uneven
unequal	inattentive	incapable	unaware

How does the prefix modify the meaning of the words in the following pairs of words?

increase, decrease	immigrate, emigrate
import, export	expect, suspect
inject, reject, project	include, exclude

SUFFIXES

Make lists of words containing the following suffixes. They are all from the Latin except *gram* (*graph*) and *ist*, which are from the Greek, and *ness* and *less*, which are English.

able (ible, ble), that may be
likable, possible, soluble

al (ial), relating to
partial, practical, legal

ance (ence, ancy, ency), act of, state of being
attendance, science, truancy, fluency

ant (ent), one who
student, superintendent

er (ar, or, ier, eer), one who
liar, porter, actor, cashier, engineer

gram (graph), writing
telegram, autograph, phonograph

ion (sion, tion), act of, state of being
motion, extension, devotion, tension, attention

ity (ty), state of being
brevity, hilarity, liberty

ist, one who
typist, artist

ous (ious, tious), full of
odorous, glorious, ambitious, porous

ness, state of being
goodness, hardness, neatness, sturdiness

less, without
painless, cheerless

The following suffixes form *nouns* only:

ance (ence, ancy, ency), act of, state of being
obedience, currency, vacancy

er (ar, or), one who, pertaining to
liar, splendor

ion, act of, state of being
session, fusion, insertion, correction, duration, union

ity (ty), state of being
brevity, liberty

The following suffixes form *adjectives*. How many adjectives do you know that contain these suffixes?

an (ain), pertaining to
able (ble, ible, uble), that may be
al, pertaining to
ant (ent), being
en, made of
ous, full of, having the quality of
ly, like, in a like manner (this is the principal suffix used in making *adverbs*)

The following suffixes form *verbs:*

ate—radiate, decorate, confiscate
fy—fortify, satisfy, magnify
ish—finish, publish, establish
ize—emphasize, hypnotize, civilize

Add *less* to each of the following words and give the meaning of the word:

price	value	cease	motion
word	thought	power	name
cloud	heed	taste	shape
harm	seed	end	color

Give other words ending in *less.*

Add *able* to each of the following words. How does the suffix modify the meaning of the word?

favor	account	return	reason
honor	consider	read	pay
laugh	punish	perish	miser

Give other words ending in *able, ible,* or *ble.*

Add *ness* to each of the following words and give the meaning of the word:

dark	alert	hearty	appropriate
kind	strange	holy	rude
clear	ready	mild	awkward
abrupt	ugly	clever	silly

Give other words ending in *ness.*

Give the meaning of the following words:

soloist	chemist	artist
violinist	organist	vocalist
excursionist	motorist	machinist

Give other words ending in *ist.* Use the words in original sentences.

The suffixes *er, or, ier* mean "one who" or "that which." Tell the meanings of the following words:

educator	tractor	depositor	ruler
motor	signer	milliner	furrier
recorder	elevator	farmer	corridor
advisor	eraser	counter	financier

Change the following *adjectives* to *adverbs* by adding a suffix:

complete	sure	certain	honest	mere
heavy	wary	hearty	busy	cheery

Change the following *verbs* to *nouns* by the addition of a suffix:

write	sail	edit	survey	visit
protect	promote	navigate	control	pursue
begin	deceive	contribute	rescue	delay

Change the following *nouns* to *adjectives;* as *person, personal:*

exception	occasion	physic
origin	season	inspiration
emotion	devotion	industry

ROOTS

Many English words contain Latin roots. As a rule you will be able to recognize the root at once; but sometimes the spelling is changed, as in the word *occupy,* where the root *cap* is changed to *cup.*

Study the following roots with their meanings and derivatives. Add to the list of derivates under each root.

ag, act, do, act, urge, drive
agile, action, actual, enact, agent
cap, capt, take, seize
capture, captive, occupy, capable, accept, receipt, receptacle
dic, dict, speak, say, tell
dictionary, dictate, verdict
duc, duct, lead
viaduct, conduct, deduct, educate, induce
fac, fact, do, make
factory, manufacture, factor, effect
mitt, miss, send
admit, emissary, committee, mission
scrib, script, write
scribble, prescribe, scriptures, manuscript
spir, spirat, breathe
aspire, aspiration, inspire, spiritual
tang, tact, touch
contact, contagion, tangible
ven, vent, come
avenue, convene, event, revenue, invent
vert, vers, turn
averse, adversary, advertise, controversy
vid, vis, see
evidence, visible, vision, provide

CHAPTER IV

DESCRIPTION

One of the main reasons why compositions are dull is that many pupils have only a meager stock of words at their command and are not skilful in the use of the words they have.

Robert Louis Stevenson, the author of *Treasure Island* and other tales of absorbing interest, especially to boys, was most

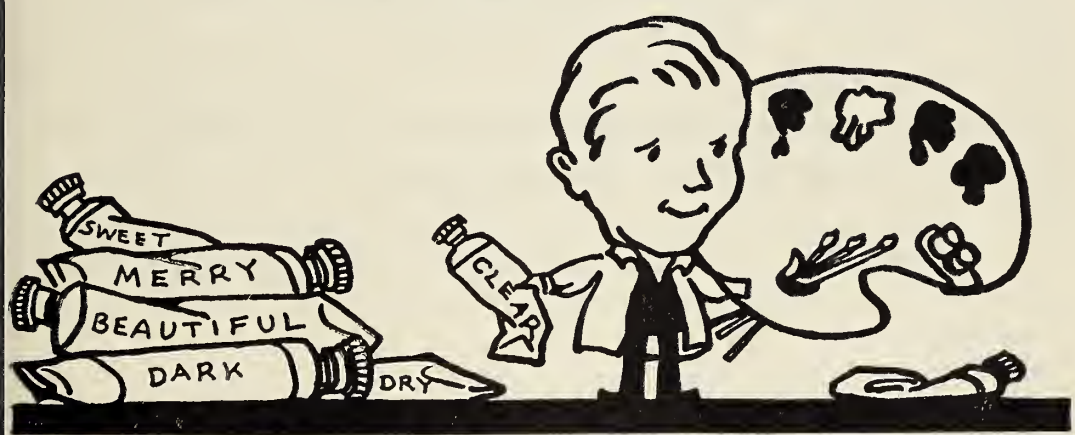
skilful in the use of words. How did he get this skill? This is what he tells us!

> All through my boyhood and youth, I was known and pointed out for a pattern of an idler; and yet I was always busy in my own private end, which was to learn *and to write*. I kept always two books in my pocket, one to read, *one to write in*. As I walked, my mind was busy fitting what I saw *with appropriate words*. When I sat by the road side I would either read, or a pencil and a penny notebook would be in my hands to write down the features of the scene. Thus I lived with words.

Stevenson was a genius. We cannot hope, no matter how industrious we are, to match his skill in this respect. But at least we can all take a leaf out of his penny notebook and imitate his idea of *living with words.*

Your success in the work of this chapter, especially, will depend in a large measure upon your skill in the *use of words.* Start your notebook now.

1. Your Notebook—Adjectives



Adjectives are often called the "artist" words of our language, because of their power to form and give color to descriptions.

Copy the following paragraph in your notebook and underscore every adjective. Double underscore the adjectives that you think are most effectively used. Make a list of the

adjectives that are new to you and look up their meaning in the dictionary. Ask your teacher to explain any adjective that the dictionary does not make clear to you.

> The room in which I found myself was very large and lofty. The windows were long, narrow, and pointed, and at so vast a distance from the black oaken floor as to be altogether inaccessible from within. Feeble gleams of encrimsoned light made their way through the trellised panes, and served to render sufficiently distinct the more prominent objects around. The eye, however, struggled in vain to reach the remoter angles of the chamber, or the recesses of the vaulted and fretted ceiling. Dark draperies hung upon the walls. The general furniture was profuse, comfortless, antique, and tattered. Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. I felt that I breathed an atmosphere of sorrow. An air of stern, deep, and irredeemable gloom hung over and pervaded all.

2. Your Notebook—Adjectives

In your notebook write in columns adjectives that may be used to describe each of the following words: *rain, wind, thunder, lightning.* Try to think of ten adjectives; but five good ones are better than ten poor ones. Ten adjectives have been listed under *storm* to illustrate what you are to do.

STORM	RAIN	WIND	THUNDER	LIGHTNING
howling				
blinding				
disastrous				
threatening				
furious				
raging				
violent				
electric				
terrific				
smothering				

3. Your Notebook—Adjectives

Arrange your notebook for lists of adjectives that may be used to describe the following words: *brook, ocean, mountain, valley.*

BROOK	OCEAN	MOUNTAIN	VALLEY
rippling			
murmuring			
laughing			
singing			
gurgling			
splashing			
babbling			
chattering			
shady			
shimmering			

A very lively class exercise may be made out of material similar to above. Choose a noun such as *evening, morning, snow, volcano, flowers,* etc. Pupils in turn suggest adjectives that may be used with that noun to describe. A pupil should be assigned to write the adjectives on the blackboard as fast as they are given. The teacher or a committee of pupils will have the power to reject unsuitable words.

4. Your Notebook—Adverbs

Arrange your notebook, as shown on the next page, for lists of adverbs that may be used to describe each of the following actions: *worked, played, walked, spoke.*

Choose five other action words. After each word, write several adverbs that could be used to describe that action.

WORKED	PLAYED	WALKED	SPOKE
steadily			
sullenly			
carelessly			
industriously			
rapidly			
slowly			
carefully			
eagerly			
enthusiastically			
noisily			

5. A Word Game—Adverbs

First pupil names a verb. Second pupil adds to it an appropriate adverb; e.g.:

First pupil: *worked*
Second pupil: worked *diligently*

VERBS

worked	waited	approached	stepped	swerved
laughed	watched	thanked	wrote	peeped
pleaded	barked	answered	rested	spoke
searched	bargained	walked	clanged	ran

ADVERBS

distinctly	comfortably	joyously	eagerly	carefully
courteously	sharply	cautiously	diligently	patiently
quietly	swiftly	slowly	happily	sharply
hurriedly	closely	loudly	earnestly	anxiously

The exercise should move fast. Only one chance to a pupil. The teacher will reject unsuitable adverbs. When all the adverbs in the list have been used, think of other adverbs that might be used to describe the action expressed by the verb.

6. Descriptive Words—Verbs

Adjectives and adverbs are the easiest descriptive words to use, but they are not always the most effective.

She walked angrily out of the room, shutting the door violently behind her.

She flounced out of the room, slamming the door behind her.

Which of these sentences makes the more vivid picture? Why?

Notice the verbs in these sentences:

The banner *was straining* at the flagstaff.

On the day the news reached us, Mr. Campbell *burst* into my office.

How beautiful is the rain!
How it *clatters* on the roof
Like the tramp of hoofs!

The storm *breaks* upon the swaying wood,
The poplar trees *bow* before the gale.
Allen *was skulking* among the trees.

Tell how each verb adds to the picture.

In the following sentences change the verb to a more descriptive verb.

Example:

Down *came* the wind from the mountain.
Down *rushed* the wind from the mountain.

The knight *put on* his armor, mounted his horse quickly, and *rode* away.

The automobile *came* around the corner.

Fleecy clouds *crossed* the sky.

The cows *stood* under the sheltering tree.

The Indians *attacked* the fort.

The sullen clouds *move* across the sky.

The stormy sea *struck* against the rocks.

The old man *went* down the street.

The wind *blew* the sea into a fury.

The airplane *came* down.

7. Descriptive Words—Verbs

Not all verbs have power to suggest pictures. *Looked*, for example, does not make a picture; but *glanced, glowered, glared, stared, peered* each presents a definite picture.

Use each of these verbs in original sentences.

Make a list of verbs that could be used for *walked.* Choose words that give a *picture* of the action.

Make a similar list of verbs for *talked.*

Notice the verbs in the following sentences. What picture do they suggest to you?

The boy *trudged* along with an armful of books

He *sputtered* with rage.

The quarterback *dived* through the line.

The ship *wallowed* in the heavy seas.

The wind *whistled* around the corner.

Write three original sentences, using in each a verb that gives a picture of the action.

Write two sentences describing each of the following subjects. In the first one use *a verb followed by an adverb;* in the second *a descriptive verb* alone.

a batter going up to the plate
a boy coming late to school
a cat moving toward the mouse
waves striking the shore
a kite in the air
an airplane passing overhead
dry leaves in a high wind
a double-runner going down hill
clothes drying on the line on a windy day

Compare the sentences in each pair you have written. Which in your opinion makes the more vivid picture—the one in which the adverb helps the verb or the one in which the verb needs no help?

In your notebook arrange columns for verbs that might be used to describe the action of *falling snow, running water, talking, hurrying, walking.*

8. Descriptive Verbs

A

Use each of the following verbs in appropriate sentences; for example, *The sleigh bells tinkled merrily as the party started off.*

tinkled pealed rang tolled chimed clanged

B

Write six sentences using one of these verbs in each:

plodded	toddled	skipped	flitted	hurried
trudged	strutted	hopped	limped	crawled

For example: *The peacock strutted across the lawn.*

C

Illustrate with sentences how each of the following verbs may be appropriately used:

called	shouted	pleaded	muttered
whispered	screamed	announced	sighed

9. Descriptive Words

You have learned in the previous lessons how descriptive *adjectives*, *adverbs*, and, more especially, *verbs* have the power to stir our imagination—to make pictures.

It is important for you to understand that the most suggestive words are not *unusual* words, but *common words used in an uncommon way.*

In the sentence: *The wind churned the sea*, the verb *churned*, which gives vividness to the picture, is a perfectly familiar word. It is the use of the familiar word in an *unfamiliar* setting that strikes our attention. The word itself has not changed its form; it has only changed its use. It is a *familiar* word in an *unfamiliar* place.

Study the following examples:

The moon *rode* high in heaven.

The clouds *sailed* past the moon.

The whole world *was baking* in the heat.

The gale *tore* at the sails and rigging.

The nation *was plunged* in sorrow by the news.

We walked in the *high blue* afternoon along the *shining* sea.

The prairie *rolled* away to the horizon.

The street *climbed* steep from the wharf.

The little brook *sang* all night long.

Note that all of the italicized words in the sentences above are familiar words which take on a fresh meaning from their new setting.

The following selections are full of descriptive words and phrases. Study these carefully, in order, and make a list of those which, in your opinion, are most appropriately and effectively used. Find all the examples you can of common words used in uncommon ways.

And the silken sad uncertain rustling of each purple curtain
Thrilled me—filled me with fantastic terrors never felt before.

EDGAR ALLAN POE

The gray sea and the long black land;
And the yellow half-moon large and low;
And the startled little waves that leap
In fiery ringlets from their sleep,
As I gain the cove with pushing prow,
And quench its speed in the slushy sand.

ROBERT BROWNING

They lay stretched out before us in the level sunlight, the sharp peaks outlined against the sky, the vast ridges of forest sinking smoothly towards the valleys, the deep

hollows gathering purple shadows in their bosoms, and the little foothills standing out in rounded promontories of brighter green from the mass behind them.

For four days now we have been steaming along the tropics passing within two miles of the coast. The frightful damage caused by the storm can be plainly seen—roofs torn from houses, bushes and clumps of trees drifting in the pathway of the ship, and every now and then thick clouds of smoke breaking the white line of the beach where debris of the storm is being burned. Flocks of small birds blown to sea by the wind landed on the vessel. They are multicolored. They flit up and down the deck, landing on steamer chairs and on the arms and legs of passengers.

Just where the Sierra Nevada begins to subside in gentler undulations, and the rivers grow less rapid and yellow, in the side of a great red mountain stands Smith's Pocket. Seen from the red road at sunset in the red light and red dust, the white house looks like the outcropping of quartz in the mountain side.

BRET HARTE

The prose descriptions used in this lesson were chosen by eighth-grade pupils from favorite stories. The next time you find a beautiful description in a story you are reading, copy it and bring it to class.

10. DESCRIPTIVE WORDS

Fill in blanks in these paragraphs with appropriate descriptive words chosen from the list printed below each paragraph.

A

The color of the leaves _____, and there came a season of beauty singular and sad, like a smile left upon the face of the _____ summer. Over all things near and far, the forest where it met the sky, the nearer woods, the great river, and the streams that empty into it, there hung a _____ haze soft and _____. The forest

became a ——— forest, with an ——— canopy and an ——— carpet of ——— ——— ———; everywhere there was a low ——— underfoot and a slow rain of color. It was neither cold nor hot, but very quiet; and the birds went by like ———; a listless and forgetful weather, in which we began to look, every hour of every day, for the sail which we knew we should not see for weeks to come.

blue, painted, ever-thinning, dead, dream-like, deepened, crimson and gold, ever-thickening, rustling, shadows

B

Over the mountains swept jagged, ——— sprawling clouds, sending a freezing, ——— ——— of rain, as they passed, upon a man following a plough. The horses had a ——— ——— ——— look, and their manes and tails streamed sideways in the blast. The ploughman, clad in a ——— ——— coat, with ——— ——— boots upon his feet, walked with his head inclined toward the sleet, to shield his face from the cold and sting of it. The soil rolled away, ——— ——— ——— and with a ——— ——— upon it. Near by, a boy with tears on his cheeks was watching cattle, a dog seated near, his back to the gale.

sullen and weary, ragged, dull sheen, gray, thin drizzle, angry, muddy, uncouth, black and sticky

C

I had climbed the hill to look off across his high field pasture, where the white daisies, the purple fleabane, and the buttercups made a ——— ——— of beauty among the tall herd's grass. Light airs moved ——— across the field, bobolinks, and meadow larks were singing and all about were the old fences, each with its ——— hedgerow of chokeberry, young elms, and black raspberry bushes, and beyond across miles and miles of ——— ——— country side, the ——— blue of the ever ——— hills. It was a spot I loved then, and have loved more ——— every year since.

billowing, sunny, changing, wild, wild tangle, deeply, green, mysterious

D

_____ wind of the night
Raging, careering
_____ to me through the keyhole.
_____ to me down the chimney.
_____ _____ _____ through the pine wood and out of sight.

blind, shriek, shout, whistle and moan

E

I heard the _____ garments of the night _____ through her marble halls!
I saw her _____ skirts all _____ with light
From celestial walls.

fringed, sable, trailing, sweep

F

The _____ clouds, the _____ wilderness, and the watery waste shine out every moment in the _____ _____ of lightnings still hidden by the wood, and are wrapped again in _____ _____ darkness, over which thunders _____ _____ _____, and answer one another across the sky. Then, like the charge of _____ _____ _____ come the wind and the rain, their onset covered by all the _____ of heaven. The lightnings _____ _____ _____ _____; the thunders _____ _____ _____; the rain _____; the waters _____; the wind _____ _____ _____. For five, for ten, for twenty minutes—for an hour, for two hours—the sky and the flood are never for an instant wholly dark, or the thunder for one moment silent.

rolling, dark, wide gleam, ever-thickening, roll and jar, ten thousand lancers, artillery, leap, hiss and blaze, crack and roar, lashes, writhe, smites and howls

11. Comparisons in Descriptions

The use of comparisons helps to make descriptions vivid:

Her hair was black as night.
Applause broke out like thunder.
Her eyes were blue as my grandmother's best china.
The canoe was light as a feather.
Darkness fell like a curtain.

Notice the comparison in this stanza:

The sea growled on the wave-bitten shore,
And the breakers,
Like young impatient hounds,
Sprang with rough joy on the shrinking sand;
Sprang—but were drawn back
With a long relentless pull
Whimpering into the dark.

Longfellow's *Hiawatha* is full of vivid comparisons, such as:

Painted like the leaves of autumn.
Painted like the sky of morning.
And the fog lay in the river
Like a ghost...
Grew up like the prairie lilies.
Trembled like the leaves above him.
Like a living coal his heart was.

Find ten other comparisons in the poem.

Complete the following comparisons:

straight as an _____
clear as _____
light as _____
cold as _____
blue as _____
white as _____
fleet as _____
sharp as _____
busy as a _____
trembling like a _____

Write original sentences containing comparisons to describe

the appearance of a grass lawn
the speed of a runner
the traffic policeman
the rustle of leaves
the shout when your school team won
the appearance of the sky before a storm

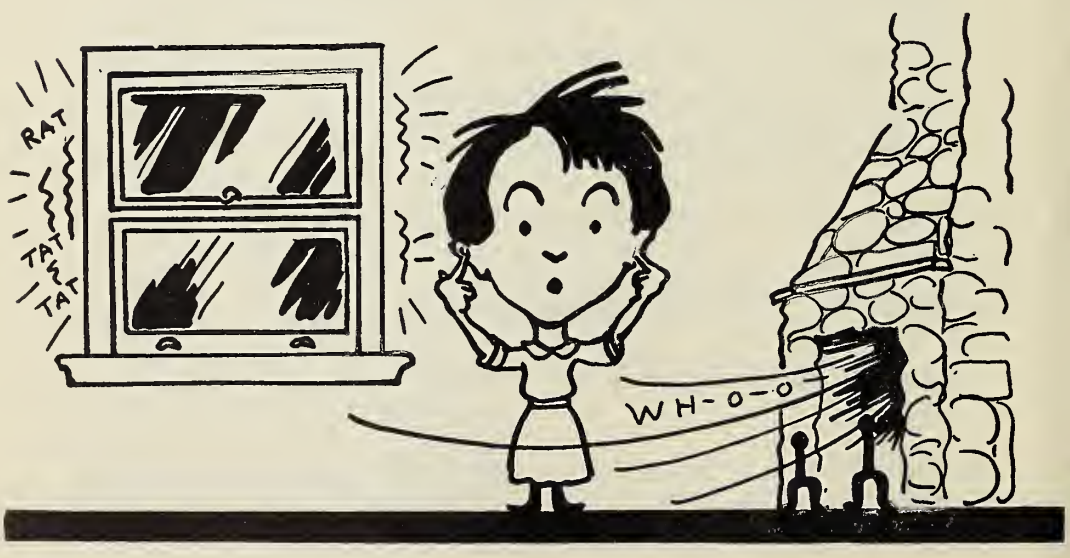
12. Descriptive Sentences

In both narration and exposition it is often necessary to describe characters and scenes. These bits of description must be short, because, while they add to the interest of the story or the clearness of the exposition, they are not actually a part of them.

The following descriptive sentences are from compositions written by eighth-grade pupils. Notice that each sentence presents a certain phase, or aspect, of a picture—*a point of view.*

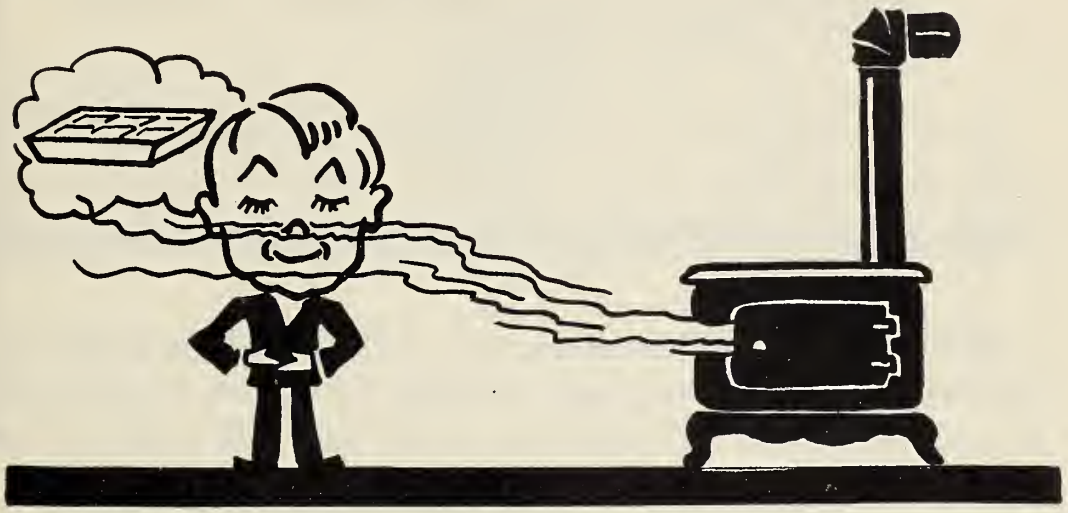
Point of view—*Sound*

With a slow grinding of the wheels, the train pulled out.
The noisy wind roared round the corners of the little



cottage, whistled down the chimney, and rattled the windows.

Point of view—*Odor*



The delicious spicy odor of gingerbread pervaded our kitchen on Saturday morning.

It was apple-blossom time, and the sweet fragrance of the orchard perfumed the early morning air.

The gentle breeze, fluttering the white curtains of the cool bedroom, wafted in the scent of lilacs.

Point of view—*Color*

Gradually the pale horizon warmed to a rosy flush.

The great round sun, orange red, sank below the horizon, leaving behind it the rose and amethyst of the evening sky.

Point of view—*Light*

After the rain, the streets reflected glimmering lights from their shining surfaces.

The precious stone, as it caught the sun's rays, sparkled and flashed with the colors of the rainbow.

Point of view—*Motion*

As the storm increased, the slow heaving of the little vessel changed to pitching and tossing.

As the wind was steadily increasing to a smacking breeze, we scooted for harbor.

Each of these descriptions shows that the writer not only observed closely, but that he also had words at his command to say what he wished to say, in vivid language.

Write a sentence describing one of the following scenes or any other scene of your own choosing. First see the picture in your own mind and then use words that will make us see it also.

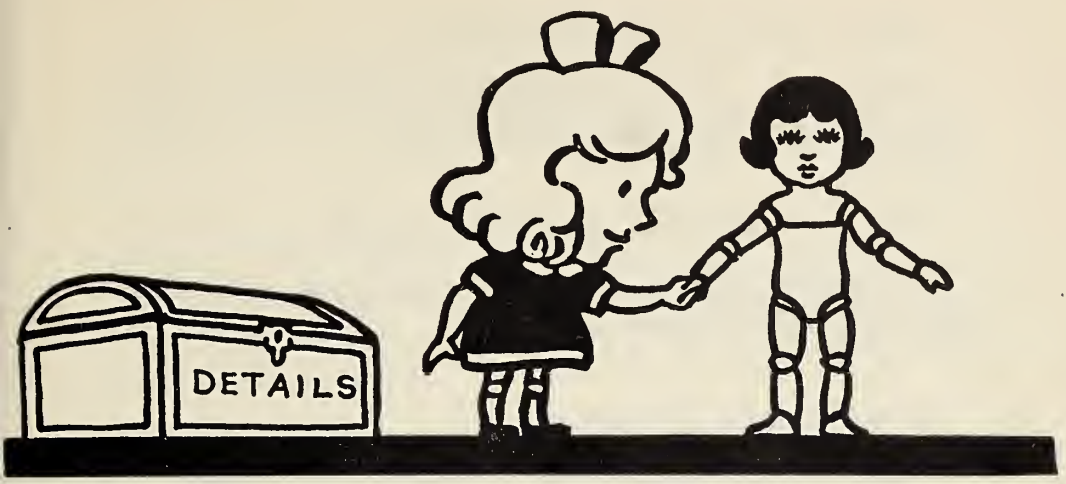
a busy street
a kitchen on wash day
a picnic lunch
a girl in a new party dress
election night
the sea shore
the desert
from the classroom window
a sudden storm
New Year's Eve

13. Descriptive Sentences

The teacher writes on the blackboard a simple statement of fact. The pupils try to make a picture out of it. For example:

She looked down from the top of the steps into a sunken garden.

She looked down from the top of the steps into a sunken garden which held a whole acre of roses—coppery, orange, rose, carmine, shell pink, palest ivory, and deep gold—spreading before her like a hoard of goblin jewels.



As soon as the teacher has written her sentence on the blackboard, each pupil writes his sentence on paper. The sentences are read. The class votes for the best.

Here are a few more illustrations to show how plain statements may be changed into pictures. The sentences were written by eighth-grade pupils.

My dog does not like to take medicine.

Chummy very silently crept under the table with his tail between his legs when he saw Dad get the medicine bottle.

There were tea roses in the bowl.

Fragrant tea roses with dark green glossy leaves filled the old blue bowl with the silver rim.

A brood of chickens ran about the yard.

A brood of chickens peeped incessantly as they darted here and there searching for food.

A fog came in from the sea.

The distant horizon slowly vanished as a dense fog settled over the sea.

The girls were skating.

The rosy-cheeked skaters glided to and fro over the smooth ice.

The rag doll's face was soiled and faded.

Lying limp in a corner was baby's old rag doll, its face faded and featureless from much loving and caressing.

Tony is a fine mouser.

Tony is a fine big gray cat with a long bushy tail and eyes that almost pop out of his head when he spies a field mouse.

The moon came up.

Slowly rose the great round moon, and sent a path of silver across the rippling waters of Shadow Lake.

Brother was playing Indian with sister.

Brother, a mischievous twinkle in his eyes, pranced toward sister and with a loud whoop seized her by the hair.

There was a beautiful sunset.

The setting sun left a streak of fiery red across the horizon.

The diver was ready to spring.

With arms raised gracefully, feet planted firmly, and with rubber-capped head pointed downward, the diver made ready to spring.

14. One-Sentence Descriptions

These one-sentence descriptions were written by eighth-grade pupils:

Descriptions of people

A jolly smile and a bushy white beard, twinkling eyes wrinkled at the corners, cheeks like red apples, and a round button nose—this is beloved Saint Nick.

On the narrow, dusty road a hay wagon rumbled toward me with the driver half-buried in the hay, his large straw hat completely shading his face from the glaring sun.

The famous town gossips formed a close circle on the porch as they swapped the latest bits of news.

Descriptions of animals

Tasso in front of the radio cocked his head at this angle and at that, but as he could not comprehend the meaning of a talking horn he gave it up and wonderingly sought his bed before the open fire.

Kitty was slyly creeping up to the tree, watching her chance to spring on a nice fat sparrow, when a dog bounded by, scaring both away.

Description of a scene

> When the sun came out, the bare trees, all cased in a film of ice, glittered in the sun and gave the effect of fairyland.

Write a sentence describing

a person an animal a landscape

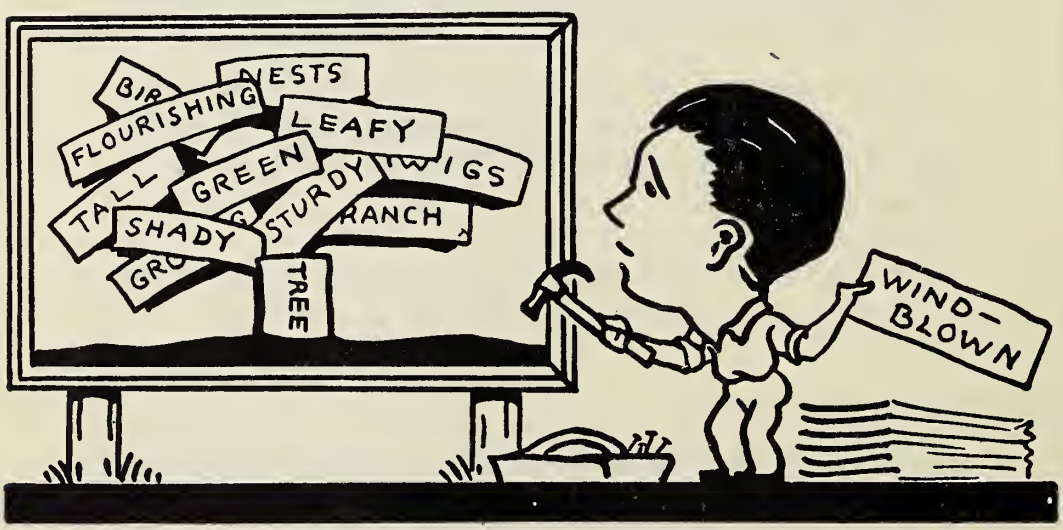
Do not try to tell too much in one sentence. Keep in mind *a single point of view.*

15. Descriptive Paragraphs

In the seventh grade you learned these fundamental things about the writing of descriptions:

The *beginning sentence* presents a general idea of the subject to be described and the particular *point of view.*

The picture is then completed by the addition of *detail.* Detail that brings out and emphasizes the *point of view* is



good detail; detail that has nothing to do with the *point of view* or adds only feebly to the picture, is bad detail, and should be omitted. The *point of view* is the "one thing only" in a description.

The *closing sentence* should not add another detail. Rather, it should add something to the picture as a whole, so as to bring the composition to a satisfactory close.

Study the following compositions, which are excellent illustrations of the three fundamental qualities of a descriptive paragraph named above. All of them are *group* descriptions. Some are still pictures; some have action in them. All of them were done by eighth-grade pupils.

A Family Group

The whole family is gathered in the sitting-room, listening to the play-by-play report over the radio of the football game in California. I look up from my book as a terrific yell nearly bursts the loud speaker. Father has drawn his chair up close to the radio and is listening with eager, delighted face. His Alma Mater has just made a touchdown. Little sister is so busy playing with her doll that she is wholly unaware of the racket of the radio. But the expression on mother's face tells me she is aware of it altogether too much, and that she isn't going to stand it much longer. I'm afraid father will have to read about the last quarter of the game in the Sunday paper.

Read again the beginning sentence. Notice that the first part of this sentence, *The whole family is gathered in the sitting-room*, gives you a *general idea* of the scene to be described; and the second part of the sentence, *listening to the play-by-play report over the radio of the football game in California* indicates the *particular aspect* of the scene the writer is going to tell you about.

Point out some good descriptive words in the paragraph. Suggest places where a better word might have been used.

After presenting in the opening sentence the general idea of the subject he is going to describe and the particular point of view, the writer proceeds to complete the picture by the

addition of detail. We see just what father, sister, mother, and the writer are each doing. The detail is good, because it brings out so truly the different degree of interest with which the different members of the family listen to the broadcast. We can almost see them. It is a good picture.

The closing sentence does not add another detail; it adds something to the picture as a whole, a little humorous touch that brings the scene to a satisfactory ending.

Gaston Goes Too Far

Gaston was having a good time teasing his mother, biting her ears and catching at her tail, as it swayed more and more impatiently back and forth. Suddenly the mother gave him a short, quick tap with her paw that sent him sprawling on his back. With a look of reproach at her, Gaston picked himself up, toddled over to where his brothers were dozing in a huddle by the fire, and lay down meekly beside them. Meanwhile the mother purred her satisfaction over her fine young family.

The beginning sentence here gives you the writer's *general idea* of the picture he is to present and his *particular theme* or *point of view.* The general idea is, *Gaston was having a good time teasing his mother,* and the particular theme is disclosed in the growing impatience of the mother cat. The writer then completes his picture by adding enough detail to complete the situation that is suggested in the opening sentence. The detail is good. The descriptive words are excellent. The closing sentence is excellent, also. Notice how it completes the picture.

Make a list of good descriptive words used by the writer. Suggest places where a better word might be used.

Mother's Return

As mother came up the walk from an afternoon's shopping, the front window framed a picture of three eagerly waiting children. No sooner was she in the house than they clustered about her, studying the shapes of the bundles with which her arms were filled. The oldest girl was silent, but her quiet eyes never ceased their scrutiny of the packages. The smallest girl clapped her hands at the sight of one bundle that looked to her as if it might hold the thing she wanted most. Without a word, mother laid down her purchases one by one on the hall table, her eyes smiling at the thought of the surprises in store for every one.

What part of the first sentence gives you the general idea? The particular theme or *point of view?*

Is there any detail that does not help to make the picture?

Does the closing sentence complete the picture? Why?

Write a group description, using one of the following subjects.

big sister making taffy	a race	a game of marbles
four little girls buying candy	inspection in the gymnasium	
a warm afternoon on the beach	small child and her kitten	

16. The Descriptive Paragraph

Study the following compositions, and answer the following questions about each:

Does the beginning sentence give the writer's general idea and particular point of view? If it does not, suggest a better opening sentence.

Does the detail make a complete picture? Is there any unnecessary detail? Should anything be added or omitted?

Does the closing sentence end the description in a satisfactory way? Does it add another detail, or does it complete the picture as a whole? Can you suggest a better ending?

Cloud Pictures

I never get tired of watching the clouds in a summer sky. They take on such curious shapes. Here are mountains and there dark valleys. Swiftly the pictures change, as the clouds shift into new formations. Sometimes toward sunset great level clouds lie in the west. They are like great continents with wide coast lines and harbors and, inside, quiet lakes. As I gaze at them, I find myself longing to visit those far lands—and so I do, in a happy daydream.

Sunset From the Hill

Just before sunset I climbed, all by myself, to the hill above our summer camp. By the time I reached my favorite spot the sun was edging the tops of the trees on the hill to the west of the valley, a mile away. All around me was a golden light, but the valley down below seemed

full of shadows. As the sun sank behind the hill, I could hear the singing of birds, which up to then I had not noticed. A cowbell sounded faintly from the upper pasture. The stillness made it possible to hear sounds that I had never heard up there before. Then all at once it seemed very lonely, and I left my high perch for the friendliness of home.

On the Waterfront

The scene from the waterfront at the Boston Navy Yard is a busy one on any pleasant day. Inside and all around are the ships—giant cruisers, long, gray destroyers, and slim, fast coast-guard speedboats. Swarming all over the ships and the wharves are the brisk sailormen, looking natty in their blue clothes and white caps. Looking down the harbor, you see a big ocean liner backing into the stream, with a half dozen tugs snorting frantically in their effort to swing her stern around. Nearer to, the poor old ferryboats, as ugly as they are ancient, scurry across the harbor like great waterbugs. Fishermen's dories chug noisily by in every direction. I seem the only one who is idle and carefree in all this lively picture.

Barbara's First Swim

Clasped in daddy's arms, little Barbara, clad in a cunning blue and white bathing suit, comes down to the pond for her first real adventure in the water. Mother stands on the shore, following the child with anxious eyes and calling out last-minute cautions. When daddy hands her to me, she comes into my arms without a whimper. Setting her down at the water's edge, together we wade slowly through the shallow water. Bravely she splashes along by my side, catching her breath as the water comes gradually up to her shoulders. Mother thinks she has gone far enough already, and says so, while father makes fun of her. Then taking hold of hands, we bob up and down a minute, and then go down together, away under. As baby comes up sputtering, still holding fast to my hands, she screams with delight and begs me to do it again. Barbara has had her initiation.

Rory O'More

Rory O'More is a great, shaggy, auburn-haired Irish setter. One look at his finely shaped head and his wonderfully knowing expression convinces the stranger that he is a thoroughbred. Rory is an excellent hunter, and when he is hot on the trail of game his eyes take on an almost human look. Rory as a member of the household has his bad points. He wags a luxuriant tail almost two feet long, and this plays havoc with the furniture. He is also accomplished in the art of getting under every one's feet. His expressions of joy at the children's entrances are so violent that the whole establishment is threatened with destruction. Although Rory is the trial of mother's life, no amount of money would induce dad to part with this human-eyed and human-hearted member of the family. And mother, I am sure, in spite of her trials with Rory, would be the last to wish him away.

Bitter Cold

The morning was the coldest of the winter. I had not gone more than a few yards from the house when I realized that. It was clear and fine, but an icy blast swept across the unsheltered country road. My face began to tingle, my nose began to lose feeling, and the ends of my ears below my cap began to smart. Deep in my mittens my fingers began to grow numb. There was nothing but cold everywhere. The fields lay deep beneath the snow and trees moaned as the winter blast lashed their bare branches. No sign of life was visible anywhere as I trudged briskly along, walking backwards now and then to relieve my face from the torture of the wind. Then as I came over the rise of the hill I saw down the road the smoke rising from the schoolhouse chimney, where I would soon be comfortable again.

Make a list of all the descriptive words in each of these paragraphs, and discuss them in class. Show where the writers might have used better ones.

In these two poems, one about *winter*, the other about

spring, the authors each chose a *color* as a *point of view.* Do you remember "Silver" by Walter de la Mare in Book Five?

A Study in Silver

Winter has come to my young cherry tree.
There she is standing covered with snow,
A web in her hair of a white filigree
And the delicate curve of an old cameo.

See how she waits so proud and so slim,
For the lips of the wind, like a small silver flute;
And hear her tinkling in time with the hymn
That flows through the strings of her crystalline lute.

The north wind shall blow and the west wind shall blow,
But she will welcome the ice and the sleet,
For she fashions a diadem out of the snow,
And silvery sandals to gleam on her feet.

ANNE HARLEY

Green shimmer in the tops of the spring birches
Trembling across fields at sunset;
Green water in the mill race below the wheel;
Green on the backs of the warblers weaving
Through fruit trees whose buds show pink tips;
Weird green clouds scudding across the moon.

WILLIAM MANN FINCHE

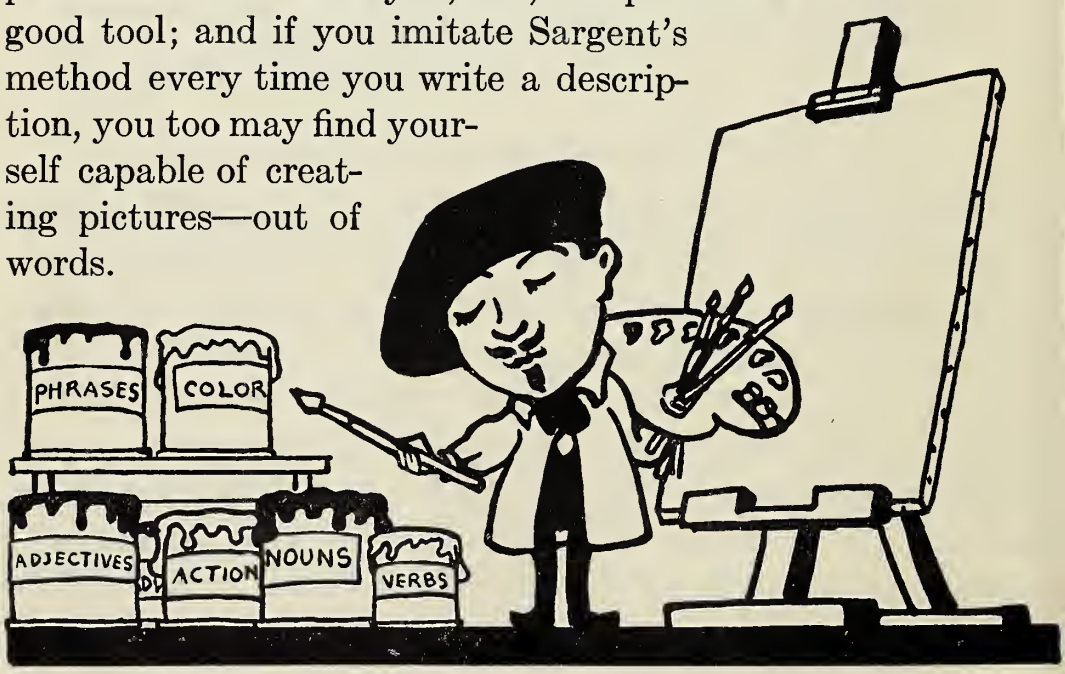
17. Revising Your First Draft

When Dorothy Canfield Fisher had finished the first draft of *Flint and Fire,* then came a period of steady desk work, every morning, of rewriting, changing, improving, expanding, cutting down, and all the more or less mechanical work of revision. A member of her family called it "cutting out the *whiches.*" The first thing to do each morning, as Mrs. Fisher herself tells the story, "was to read a part of it over aloud, sentence by sentence—listening hard." This experienced professional writer found it profitable to revise in this careful way one of her most popular stories. Beginners in the difficult

art of composition surely can do nothing better than to follow her example.

Revision, which is so important even in writing a story, is twice as necessary in writing description. First, of course, there must be a thorough correction of sentence structure, of spelling, of punctuation. These are mechanical things. The big thing is the critical study of the picture you have made. The point of view—the general idea of the picture—will the reader get it? Are your details such that they bring out strongly the point of view? Does every word you have used—every adjective, every adverb, every verb especially—do its part to make the picture real? Words are full of light and color and sound and taste and feeling. Are your words full of these things, or are they dead words? Does your last sentence make the mistake of adding another detail, or does it rather add to the impression of the picture as a whole? All these are questions to ask yourself as you read your paragraph aloud.

John Singer Sargent, the great portrait painter, would never attempt a picture without making many preliminary pencil sketches. For you, too, the pencil is a good tool; and if you imitate Sargent's method every time you write a description, you too may find yourself capable of creating pictures—out of words.



CHAPTER V

EXPOSITION

1. Paragraphs That Explain

Exposition is only another word for *explanation.* Both words, borrowed from the Latin language, mean the setting forth of ideas, in speech or in writing, in such a way as to make them *plain* to the listener or the reader: the placing of ideas before the minds of other people in such a way as to make them stand out, so that they may be seen clearly and examined closely from all sides.

It has been said that more than two-thirds of all speech and writing is in the form of explanation. No sooner does a little child learn to talk than he begins to ask questions. He wants explanations of the countless things his little mind cannot understand. He is everlastingly asking *why* and *how* and *what for.* Our first offhand answers to his questions fail to satisfy him. There is always another "Why?" on his eager tongue.

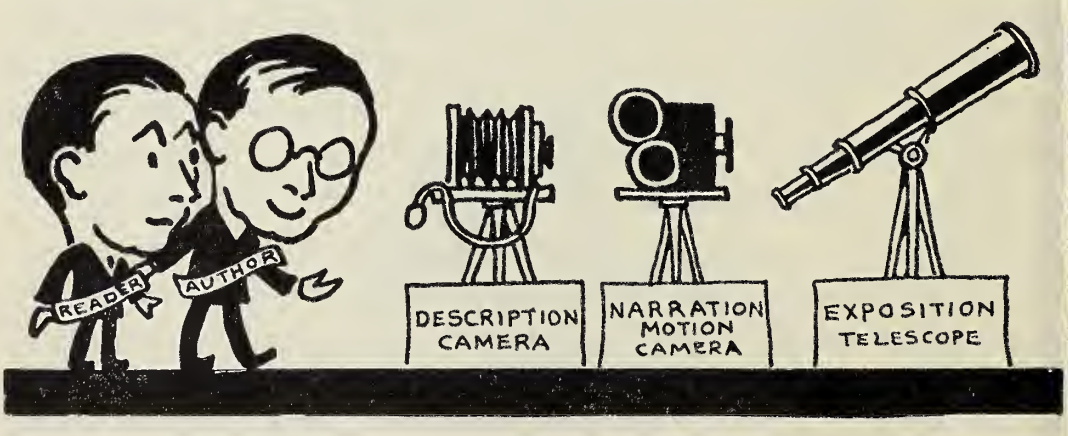
In the schoolroom most of the day is spent in giving or listening to explanation. When the teacher, for example, is discussing the ways of improving our paragraphs, she is using exposition. When the pupil stands to recite, what he says is mainly exposition. It may be history or civics or geography or grammar or arithmetic. It is all the same. The purpose of his speaking is to make clear to the teacher that he understands the lesson he has studied, or to make clear to the class some point which is not thoroughly understood by his classmates or which may have been misunderstood by them. The topic of the language period may not be the subject of exposition itself, but most of the discussion that goes on in the language period by way of criticism of compositions, or the right and wrong of speech and writing, is exposition. We go

to school for instruction, and it is the business of exposition to *instruct.*

In business, professional, and public life, also, exposition is used more than any other form of speech or writing. The salesman cannot sell goods without it; the advertiser cannot attract trade without it; the lawyer cannot win cases without it; the physician cannot cure his patients without it. It is the stock in trade of the insurance man, the book agent, the real estate broker, the bond salesman, and all others whose business it is to sell something to us, even against our will. The editorial writer, the preacher, and the statesman all employ it, and mostly for our good. Every minute of every day somebody is explaining something to somebody else. It may be a traffic officer directing the stranger to his destination; it may be the President reading his message to Congress: what is said by both is *exposition.*

Language books give different names to different kinds of speaking or writing, according to the purpose of each one.

For years you have been writing "stories." This kind of composition the language books call *narration,* because *narrate* means "to tell a story." The chief purpose of our language



stories is to entertain—to let others share our interesting experiences. A good story is probably the most enjoyable kind of writing in the world.

Description is that form of writing the main purpose of which is to *paint a picture.* In a true description nothing happens, as in a story. There is no action in it. The object of the writer is to make others *see a picture* that he has seen.

As distinct from these two, the main purpose of *exposition* is to *explain*—to make clear to others something that is known to the writer, but unknown, or less well known, to others. This chapter, so far, has been all exposition.

Few boys and girls—indeed few men or women—are able to explain a matter so clearly the first time as to make further questioning unnecessary. A good explanation requires that one should see straight, think straight, and talk straight. These abilities are not common in either young or old. To acquire them needs patient study and long practice.

The following expositions written by eighth-grade pupils are good examples for study and imitation. From a study of them, with your teacher's help, you will get a better idea of what exposition is than the authors of this book could give you in a dozen pages like the foregoing.

This group of expositions deals with the art of writing compositions. The paragraphs show that the pupils who wrote them knew what they were talking about—the most important thing of all in writing expositions. They are all taken, you will notice, from the pupils' own experience. This is another very important thing in writing a good exposition; the more of yourself you put into the paragraph, the better the paragraph will be.

Read the paragraphs carefully several times. Read them aloud in class. Afterwards you will be asked to tell what you think of them.

Exposition

In my opinion the most interesting kind of compositions to write and to listen to is what our language book calls Exposition. Exposition is just a big name for the kind of paragraph that explains or gives interesting information about something. When you write about something you have made or about how something works, you are writing Exposition. When you tell in your own words about some interesting matter you have read, you are writing Exposition. When we reached this subject for the first time in the seventh grade, we did not think we should like it, because it was so different from what we had been doing for so many years. But it was not long before nearly every one liked it. The poor writers in the class seemed to do much better than usual, and the best writers seemed to write more interestingly than ever. All of us soon began to look forward to the language period, because we knew we were going to hear about many new and interesting things. Most of us had grown tired of stories, there was so much sameness to them. Even our teacher seemed to take new delight in the work, and gave us much helpful advice about the choice of subjects and how to make them interesting. This year Exposition is the most popular part of all our language work.

One Thing Only in a Paragraph

The first thing to remember, if you want to write a good paragraph, is that it must be about one thing and only one thing. This one thing must not be too big, either. The subject of the World War might be called one thing, but nobody could write about it in an interesting way if he tried to do it in one paragraph. Subjects that tell about how the writer spent his summer vacation or what he saw during a trip to Washington are not good ones, either. They are not as big as the World War, but they are too big for one paragraph. Too many things have to be mentioned, and you cannot tell enough about any one of the things to make it interesting. Generally there is some one incident in a trip that stands out in your mind as the most interesting or the most pleasant. That is the thing you should choose for your subject.

Writing Descriptions

To write a good descriptive paragraph you have to choose what our language books call a single "point of view." It is the same idea that we learned when we first wrote little stories. Our teacher told us then that a good paragraph ought not to tell about more than one thing. In writing a description you should have just one idea to bring out. This idea should be put into the beginning sentence, and the other sentences should help bring out that idea more clearly. If you are describing a very cold day or a very hot day, every sentence in the paragraph should make the reader feel the heat or the cold. The closing sentence should tell something about the picture as a whole. If you keep these points in mind, your description will be a good one.

Choosing Good Words

You can usually tell whether a pupil is interested in English and is trying to improve it by watching the words he uses in his compositions. Pupils who don't care about their English use poor words, while those who do care use the best word they can think of, instead of the first one they think of. By best words I do not mean big words. I mean words that make clearer pictures. Adjectives and verbs are words that have many synonyms. When we use one of these we should choose the synonym that fits the place best. By forming the habit of using different words instead of using the same old words all the time, we increase our vocabulary and in this way talk and write more interestingly.

Revising Our Compositions

Until I came to the sixth grade I never thought of trying to improve my compositions. I used to think over my subject ahead, but once I wrote it down on paper I gave no more thought to it. I never spent a minute improving my first draft. I thought the first one was good enough. In the sixth grade our language book kept telling us over and over that a pupil can never become a good

writer if he is satisfied with his first draft. The book also contained photographs of compositions, in real handwriting, that had been improved. All that set me thinking. So I began fixing up my first draft in every way I could think of. Sometimes the last copy would be almost entirely different from the first, and I knew it was always better. Now I never think of writing my paragraph only once. The best of it is that I like the fun of revision better than anything else in our language work.

How to Get a Good Title

The subject of a composition and the title are two different things. The first is the general topic about which the paragraph is written. The title is the name you put at the head of your story. The subject has to be picked out a good while before it is time to write the composition, but the title should be the last thing of all to be selected. This does not mean that you should not be thinking about a good title even before the paragraph is written. I generally think of half a dozen titles that would do, but I never make my final choice until my paper is all done. Sometimes the best title of all comes to me at the last minute.

DISCUSSION

Which of these compositions did you think the best? Why Which did you enjoy the least? Why?

The main purpose of exposition is *to make clear*. Can yo offer any criticism of these paragraphs on the question c clearness? Does any one of them fall short of perfect clea ness?

A good exposition should leave out *no important detail* Are there any important omissions in these paragraphs?

A good exposition should contain *no unnecessary matte* Whatever does not add to the clearness takes away from i Criticize these paragraphs on this point.

If you were writing on any one of these subjects, what would you add or what would you leave out to make the exposition fuller or clearer or more interesting?

Don't be afraid to criticize the paragraphs printed in this book. None of them is so good that it cannot be made better. Speak your mind about them freely.

Can you think of some other topic connected with your language work that you would like to try your hand on for your first original exposition? Here are a few. Your teacher will think of many more.

Ending Our Paragraphs Well
The Value of Picture Words
The Dictionary, Our Best Friend
Good Speech Habits
Learning to Use the Dictionary
Taking Pains with Our Speech
Good Speech an All-day Job
Courtesy in Business Letters
Writing Book Reviews
Selecting a Good Subject
The Importance of Good Beginnings
Ways of Improving Our Paragraphs
What Makes a Good Friendly Letter
Improving Our Sentence Structure
How I Proceed to Revise My Paragraph
Why It Is Worth While to Learn to Speak Plainly and Correctly
Importance of Speaking Clearly in the Schoolroom
Things That Make Compositions Interesting
The Kind of Composition I Like Best

2. Paragraphs That Inform

The sole purpose of exposition, in its narrowest meaning, is to explain. But the term, as commonly used in writing, is much wider than that. In this wider sense—the sense in which this book takes it—exposition includes not only that which *explains*, or *makes clear*, but also that which *informs* or *instructs*.

This broader definition of exposition opens up a wide choice of topics for your compositions, a choice limited only by the extent of the information and knowledge you have

gained through personal observation and experience or through your school studies and outside reading. There is thus, almost no end to the topics you may choose. Your school subjects—especially history, geography, civics, nature study, and literature—are full of them. Current events furnish a constant supply of material. Magazines and newspapers abound in articles from which interesting expositions on many subjects may be drawn. Any topic, from these or other sources, that you have found especially interesting, and believe your classmates would be interested in also if they knew as much about it as you do, will make a proper topic for an exposition paragraph.

The all-important thing is that you do not attempt to write such a paragraph without knowing your subject thoroughly. Never attempt to write about something that you do not really understand yourself. The blind cannot lead the blind.

The following compositions written by pupils of your own age illustrate the wide variety of interesting subjects which serve for purposes of exposition. Some of them deal with the *personal experience* of the writers; more of them are on topics *taken from school subjects and outside reading.*

Study them carefully, and be prepared to talk about them in class.

Personal Experience

A Garden I Made

To plan a garden is an interesting experience. I began in the autumn to prepare my garden. Along the sides of the garage I planted stately hollyhocks. In a round bed, between the plum tree and the apricot tree, I put in sweet-williams, tulips, daffodils, and narcissus bulbs. Similar combinations were planted in half-moons and circles, just outside the kitchen door. In March, as soon as the ground opened, sweet peas were added. April's

warming sun arrived, and zinnias, gladioluses, pansies, pink salvia, and larkspur were put in the ground to give variety and color to the garden. Along with these new varieties, of course, the hardy perennials made their brave appearance after their winter's sleep. It was not long before my labors were rewarded by the earliest blossoms. Each week after that some new blooms arrived to make my garden lovelier. Making a garden and keeping it right needs much work and constant care. But there is nothing in the world that gives one more satisfaction and delight.

School

The Toolroom Boy

One of the important parts of a manual training shop is the toolroom, and one of the best parts of the training a boy gets is the time he spends in charge of it. During the year a good many boys get this experience, which ought to be of help to them when they grow up. It is good training because the toolroom has to be run on system. The boy in charge must not only keep everything in its place, but he must keep a strict account of every tool taken out. The keeper has to do his work just the same as all the other boys. He is generally given a bench near the door of the toolroom, so that he can attend to the wants of the other boys. No tool is loaned except by written order which is kept on file. When the tool is returned, the order is cancelled. This custom is not followed to prevent the loss of tools, but to teach the importance of doing business in a businesslike way.

History

School Punishments in Early New England

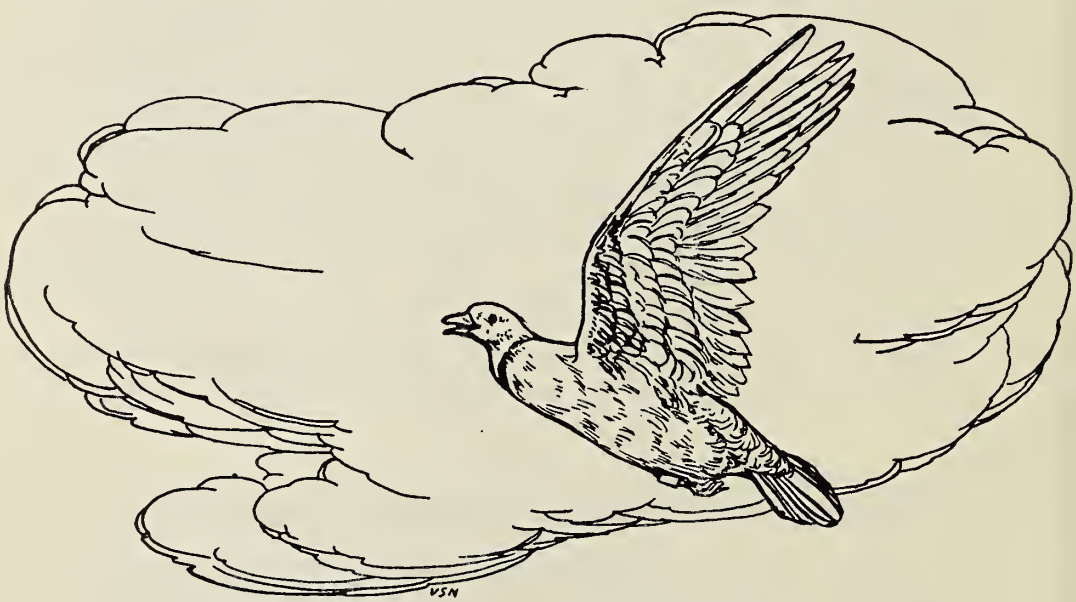
In the schools of early New England the proverb, "Spare the rod and spoil the child," was never for a moment forgotten by the teacher. The rod was used for the most trivial offences. If a boy was idle in school or was caught in any mischief, like whispering, he was flogged by the master in front of the whole school. Often the

punishment a pupil received at home when his father heard of the trouble in school was worse than the one at school. Even in girls' schools punishments were frequent, but not quite so hard as those given to boys. A favorite method of keeping the girls attentive to the lesson was to rap their heads with a thimble worn on the teacher's finger. Punishments for telling lies and using bad language were often not only painful but dangerous. Putting mustard or soap in the culprit's mouth was one of the means used by those unpleasant teachers. The Bible says that the way of the transgressor is hard, and the children of those days surely had this proved to them by the discipline of the school.

General Reading

Carrier Pigeons in War

During the World War the carrier pigeon was one of the soldiers' best friends. I have recently read a long



article about the service of these trained birds in the carrying of dispatches to places where there was at the time no other system of communication. Several of the birds accomplished most difficult and dangerous feats.

Big Tom, as one of these almost human pigeons was named, flew twenty-four miles over a region where a battle was raging in twenty-five minutes. Another bird, The Mocker, while in flight received a serious injury to an eye from some bit of flying metal, but he came straight home to his station and delivered the important message he carried, which resulted in silencing an enemy battery that was doing a lot of damage.

Current Events

The Future of Aviation

As usually happens whenever a new invention is put into use, a great many people at the present time think that airships will never be used on any large scale for carrying passengers and freight. Men said the same thing about the steamship. They ridiculed Robert Fulton, and called his first steamboat "Fulton's Folly." They expressed the same doubts about the first steam locomotives and the railroads. They said these would never really make good. Today they are saying the same thing about the airship. It is hard for us to see ahead to the time when people will travel by air, as they now do by train and steamship and automobile. But it is not safe to say that they will not. This is the age of wonderful inventions.

Make a list of these five paragraphs in the order of your preference. Be ready to give reasons for your order of them. Is your order based upon the interest you found in the paragraphs or upon the writer's skill in presenting his exposition? Defend your judgments with courage and courtesy.

Remembering that the most important thing in exposition is *a thorough knowledge of the subject* and the *clearness* with which the exposition is carried through, criticize each of the five paragraphs. Point out whatever weak spots you may have detected in them.

An exposition should, of course, have all the qualities of a good "story"—an interesting beginning, a good ending, effective words, smooth sentence structure. What have you to say upon these matters in these five compositions? What changes do you think would make any of them better?

Bear in mind always that no paragraph printed in this book is supposed to be perfect—any more than your own best work. Do not hesitate to offer criticisms, but always be ready to back up your opinions with sound reasons. Don't criticize for the sake of saying something. And remember that criticism, like charity, should begin at home. Be a severe critic of your own work, but kind in your criticism of others.

Finally, *as an exposition of your own*, write your criticism of any one of them, discussing frankly what you think to be its good points and its defects.

Here are some subjects which eighth-grade pupils in one school system have used. You may find one of them interesting enough to form the topic of an original exposition. If not, perhaps you will find among them a suggestion of a topic more to your taste. Read, study, and think about the subject before you put a word on paper. Don't try to bluff. None of your classmates can be sure that your "story" composition is not true; but most of them can tell when you don't know what you are talking about.

Good Citizenship in School
How to Look Up a Word
School Spirit
My Favorite Study
Why I Like Grammar
School Savings
Submarines in War
Aces in the World War
Oyster Farms
The Dikes of Holland
Fire Prevention
Developing Films
The History of Shoes
How Sandpaper Is Made
The Making of Leather
The History of the Flag
The Graf Zeppelin
Street Names in My Town

What Makes a Good Exposition
How to Become a Good Speller
The Making of a School Paper
Good Sportsmanship in School Games
Value of Good English in Later Life
The Value of Manual Training
Making Candied Sweet Potatoes
Churchgoing in Colonial Times
The Development of the Plow
The Origin of Our State Flag
The Origin of St. Valentine's Day
The Origin of Thanksgiving
Indian Names in Massachusetts

3. Making Exposition More Interesting

Although exposition in its broadest meaning includes any speech or writing that gives information, it is much more interesting and effective when it deals with *ideas* about things than *facts* about things.

For example, if you tell the mere facts of some historical event, your composition is a narrative rather than an exposition; or if you tell all the details of a famous man's life, you are reciting a story rather than presenting an exposition. The fact that your purpose in each case is to give your listeners or readers *information* does not make your composition any less a story. Therefore, in writing an exposition of an historical event, you should dwell not upon the facts, but upon the *meaning* of the event—the significance of it; the causes that brought it about; the effect it had upon subsequent events; some particular feature of it that makes the event important in history and therefore worth writing about.

In like manner, if you take for the theme of your exposition some great personage, do not tell a running story of his life. Choose, instead, some trait in the man's character, some quality that made him great, or some particular achievement which is associated with his name. *Facts* are necessary in

almost all expositions. But facts alone are not enough. *Ideas* are what make exposition interesting.

To make this point clear—how much more interesting *ideas* are than *facts*—read and compare the following pairs of expositions on themes drawn from the same historical event.

The Monitor and Merrimac

The *Merrimac* was a Northern vessel which had been sunk in Hampton Roads. The South raised it, and covered it with plates of iron. Then it started out and sank several Northern ships. Cannon balls bounced off "like peas" from the iron sides of the *Merrimac*. The next day the *Monitor* came along. This was a queer-looking affair, all covered with iron like the *Merrimac*. It was very flat in the water. Somebody called it "a cheese box on a raft." Her guns were in a sort of low tower in the middle. This tower could revolve, and let the guns fire in every direction. In the battle between them neither one was able to sink the other. The fight kept up for four solid hours. Then the *Merrimac* withdrew.

The Result of a Famous Battle

The famous duel of the *Monitor* and the *Merrimac* marked the end of wooden ships of war. Up to 1813 all warships were sailing vessels. These were very liable to

be disabled by having their masts and sails carried away in an engagement, and so become unmanageable. Their wooden hulls were also liable to be pierced by cannon shot. About 1813 the first warship propelled by steam was invented. These ships could maneuver in battle much better than the ships propelled by sail, but their wooden hulls were no stronger than before against an enemy vessel. The day the *Merrimac* started on its raid, it was proved that the wooden vessels could stand no chance against iron ships, because their guns were useless against them. The duel the next day between the *Monitor* and *Merrimac* was the first engagement ever fought between two ironclad ships. That day ended the usefulness of wooden ships of war and began the era of the crude ironclads, which by degrees developed into the monster battleships of the present day.

The first of these paragraphs, as you have noticed, is mainly a recital of *facts*. It reads like a paragraph out of a history book. To be sure, it gives information, and that permits us to call it exposition. But it is really more *narrative* than exposition.

The author of the second paragraph, on the other hand, takes for granted that the story of the two ships and of their famous duel is already known, and uses the facts of the story only as a foundation for the idea he wishes to bring out: that the invention of ironclad ships-of-war—first brought into battle that day in Hampton Roads—changed the whole history of sea fighting. Facts are used by the writer, but only to help him state his main idea.

Study now, with the same thought in mind, the following pair of paragraphs on themes relating to the life of Andrew Jackson, seventh President of the United States.

Andrew Jackson

Andrew Jackson was born in 1767 in North Carolina. He received his early education from the hard, rough, and dangerous life of the backwoods. No one could excel him in handling a rifle or in breaking and riding a wild horse. During the Revolution, Jackson, then only fourteen, was taken prisoner by the British. Once the commanding officer ordered him to clean his boots. Young Jackson refused, saying he was a prisoner of war and, therefore, not obliged to do such acts of drudgery. The officer in rage struck him with his sword, cutting a gash on the boy's head and another on his hand. Jackson carried these scars to his grave. In 1784 he began the study of law in Salisbury, North Carolina. Four years later he emigrated to Nashville, Tennessee, where he opened a law office. In 1797 he was elected United States Senator, but soon resigned. During the war of 1812 Jackson was appointed a general in the regular army, and served the country well. He also gained great popularity with his men in his battles with the Indians, and his wonderful endurance of hardships won for him the name of "Old Hickory." In 1828 Jackson was elected President of the United States. He died in 1848.

Jackson—A Man of the People

Andrew Jackson was a man of the people. He understood the common people better than any public man up to that time because he was one himself and was brought up like one of them. His record in the War of 1812 had made him popular, but it was his everyday ways of talking and thinking that made the people fond of him. Up to that time the men in high office were aristocrats, who did not believe that uneducated men could be trusted with the government. The aristocrats had no use for Jackson and he had no use for them. He was for the people. In this he was sincere. He did not love them for their votes. When he became President he carried out some of these ideas in ways that did harm. But he proved to be as good a friend of the Union as he was of the common man.

Which of these paragraphs consists mainly of facts? How many different facts about the life of Jackson does the first paragraph contain? Does the writer of the first paragraph bring out strongly any one prominent characteristic, or trait, of Andrew Jackson's? Is it possible to tell in a single paragraph the whole life history of a person, and make that history interesting? Is this paragraph *narration* or *exposition?*

How many facts about Jackson does the second paragraph contain? What is the *idea* about Jackson that the writer dwells upon? Where do you find that idea stated briefly? Does the writer succeed in bringing out that idea clearly? In what way, if any, does he fall short of making his point? In what way could the writer have made it better? From which of the two paragraphs do you get a clearer understanding of what manner of man Andrew Jackson was? Why?

Exercise 1

Get from your history book and the library all the information you can about Andrew Jackson and his administration as President. From this knowledge of the man's character and public acts draw one topic for an original exposition of the better kind—the kind that deals with *ideas* rather than with facts.

Exercise 2

Study in the same way the life of some other prominent person in American life, past or present, and write an original exposition paragraph upon one of his (or her) significant characteristics or accomplishments.

Suggestions: George Washington, Benjamin Franklin, Abraham Lincoln, General Grant, Theodore Roosevelt, Woodrow Wilson, Thomas Edison.

Exercise 3

Following out the idea of the two preceding exercises, choose some historical event in American history, and write an exposition which will bring out clearly the importance of the event at the time it happened and its result upon subsequent history.

4. More About Exposition

Explanation, which is only another word for exposition, comes from the Latin *explanare*, which means *to spread out flat*, in the sense of laying a matter before others in such a way as to permit them *to see the whole of it*—no part of it hidden or obscure; no wrinkles in any part of it; everything ironed out smooth.

Now in order to make a subject clear to others, it must first of all be clear to ourselves. The first requirement of good exposition, then, is a full knowledge of the subject. You must know your subject thoroughly before you attempt to explain it to others. You must know it *inside out.* If any part of it is not perfectly clear to yourself, you cannot expect to make it clear to those who know less about it than you do. First of all, then, you must possess, or take the trouble to acquire, a *thorough knowledge of your subject.*

But knowledge of the subject is not enough in itself. A pupil may know his subject thoroughly and yet because of poor selection and arrangement of material fail to make his hearers or readers understand it. For this reason, exposition needs more *careful planning* than any other kind of composition you have so far seen. There can be no "halfway" about an exposition. There must be no "holes" in it. Every essential fact must be there. Each step must be taken in the right order. Expository paragraphs, therefore, require more than the ordinary amount of study, thought, and planning before the first draft is put on paper. After that the para-

graph will need a careful going-over to make sure that you have made your meaning plain. For exposition must be *clear*, or it is useless.

But to be clear is not all. Your exposition may be clear enough; but if your classmates do not pay close attention to it, because they cannot become interested in it, they are less likely to understand it. Therefore, your exposition *must be interesting*.

The qualities that give interest to exposition are the same as those that give interest to other kinds of composition. You saw in the preceding lesson *that ideas are always more interesting than facts*.

You learned, also, that an exposition, to be interesting, should not cover too much ground, should not spread itself out too thin. *Limiting the subject* always makes for interest. You cannot hold the attention of your audience if you compel their minds to follow you through too many points. The thing to do is to pick out a single point and keep your eye steadily on that. This idea holds true in all paragraph writing; but it applies with especial force to exposition.

Interest is assisted, also, as you already know, by *a beginning sentence* that challenges the attention of your readers or listeners, and by *an ending sentence* that sums up the purpose of your paragraph and clinches the point you started out with. Good beginning and good ending sentences are especially effective in exposition.

In the same way every bit of skill you have acquired in the *building of smooth sentences* and in the *variety and effectiveness of words* can be employed with telling advantage in the writing of exposition.

Criticize the following expositions on the points that have been called to your attention in this lesson. Study each one separately.

Does the writer know his subject?
Is the exposition of it clear to you?
Is it complete? Is anything important omitted?
Is it interesting?

Has the writer observed the important features of a good paragraph—beginnings, endings, good sentence structure, etc.?

What especially good words and phrases can you point out?

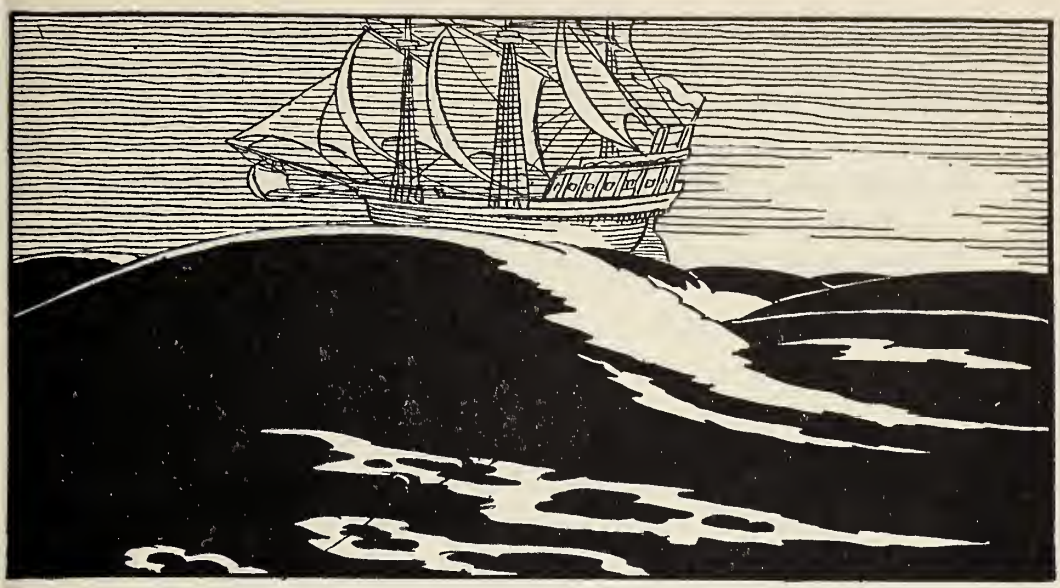
Does the exposition deal with *ideas* or only with *facts?*

Pussy in the Corner

Pussy in the Corner is a game much played by children. It is very simple, requires no equipment, is full of action, and full of fun. The number of players is usually five. Four of these stand at "corners." A corner may be any convenient post or tree. One of the players is a "puss without a corner." This player stands somewhere in the middle. When any two players try to swap corners, the puss in the center tries to get one of those before it is occupied again. If the player in the center succeeds in gaining a corner, the player who is caught between corners now becomes the puss in the center. Thus the game goes on. There is always much action because the players in the corners cannot remain there longer than while the center player counts ten.

The Flying Dutchman

The Flying Dutchman was a phantom ship which in the legends of the sea used to appear like a ghost in times of terrible storms. The ghost ship was said to ply in the waters around the Cape of Good Hope. Her appearance was the sign of bad luck. One story was that she was doomed never to enter a port on account of a horrible murder that had been committed on board of her. Another story laid the blame to the captain's blasphemy.



That she was a spirit ship was proved by the fact that she could sail right into the face of a gale, and would tack when the wind was fair. Part of the legend was that the captain would hail passing ships, none of which would dare to go near. The most reasonable explanation of the legend is that it started from some poor tired sailor's "seeing things" at a time when he was exhausted and dead for want of sleep. Such a story once started among sailors could easily grow to a legend of the sea.

Standard Time

The fact that our earth rotates on its axis every twenty-four hours brings the hour of noon at different times over different places. For instance, since England is so far east of the United States, the sun rises there five hours before it rises in Washington. Moreover, the United States is so large that the sun rises at Boston about three hours earlier than it does at San Francisco. Actually, of course, no two places, east or west of each other, have the same exact time by the sun, and never will have. It was to make the clock time more uniform that Standard Time was adopted in this country about fifty years ago. By this plan the United States is divided into four time belts, one hour apart by the clock. The width of these

belts corresponds to about the distance the sun takes an hour to travel. All places in a belt have the same clock time, and this is an hour faster or slower than the one next to it. We who live in the Eastern belt listen at five o'clock to a broadcast of a football game in California which starts at two o'clock. The adoption of Standard Time greatly simplified the matter of keeping time in this country.

Folk Songs

Folk songs is a name given to songs which whole nations of people sang in the old days before there was any written music. No one knows how far back in the history of nations these songs began, but they are among the earliest ways in which people expressed their feelings. Most of them were handed down from father to son through many centuries. The folk songs of nations differ not only in the thoughts or feelings expressed, but the music of each has an entirely different style. The songs of some nations are bright and gay. Of others the songs are sad and mournful. It is very interesting to listen to these queer and quaint old songs, and to think of the centuries they have been kept alive. Not many of our modern songs, I think, will be sung in the ages to come.

The Gulf Stream

The Gulf Stream is the name given to one of the most important ocean currents. These currents are really streams of warm water flowing through the colder ocean body. The Gulf Stream gets its name from the Gulf of Mexico, where it starts. It passes out into the Atlantic between Florida and Cuba, and by passing through this narrow channel it develops a speed of five miles an hour, which is fast for an ocean current. The location of the stream can be told by its deep-blue color. This current soon leaves our coasts and flows northeasterly toward Europe. It has a warming effect on the shores of Western Europe, but probably not as much as was once supposed.

5. Expositions to Study and Criticize

What you have learned so far about Exposition may be summed up as follows:

Purpose: To explain something to some one or to inform some one about something.

Subject: One which you feel competent to explain and at the same time think you can make interesting. It should be, if possible, a subject in which you are already interested. If you have a reading knowledge of the subject, that is good. If you have first-hand knowledge of it (from personal observation or experience), so much the better.

Limiting the Subject: You should limit your subject. You are going to write a paragraph, not a book. Choose a definite point and stick to that. This was illustrated in an earlier lesson by the contrasting pair of compositions on "Andrew Jackson."

Ideas More Interesting Than Facts: The pair of compositions on "The *Monitor* and *Merrimac*" in a previous lesson illustrated this point. Ideas are always more interesting than facts. Facts are *facts*, but ideas are *life*.

"Reading Up" on Your Subject: After you have chosen your subject and have selected *the one point* you intend to focus your attention on, read all you can find on your topic.

Being Original: Do not use the language of other writers too closely. It is all right to employ occasional words and expressions (that is a good way to learn to write); but you should never copy wholesale. It is best not to write your paragraph with the book or the article in front of you. Write in your own way. If you have made yourself thoroughly familiar with your subject, you will find no difficulty in telling your story in your own words. Your teacher and your classmates can always tell whether it is you or the book that is talking. Be yourself. You can learn to write no other way. Besides, the other way is not honest.

Study the following expositions. Note their good points and discover, if you can, where they might be improved.

Children's Work in the Olden Days

Most children grew up ignorant in the olden days, because the schools were poor and they had to go to work when they were very young. Every boy had regular tasks to do at home. Some of these tasks were to go for the cows, to water the stock, to see that the shed was neatly stacked with chopped wood, and to supply the

daily store of wood for the kitchen. While the boys were doing their work, the girls had to help mother wash, mend, and cook, and tidy up the house. The women usually were kept busy cooking, because the large family of those days could eat them out of house and home. A boy who was good at figures could sometimes earn a little money as a clerk in the village store. The girls had a very hard time earning wages, because there was no demand

for their services. The children of those days had a very hard time of it compared to the children of the present time. Yet most of the famous men in our history were brought up in this way.

Rebuilding the *Constitution*

The historic frigate *Constitution* may soon be sailing again on the sea. It has been in dry dock for three years in the Boston Navy Yard. Men have been working on her hull, and at the present time it is almost finished. Six hundred thousand dollars was donated by the people of the United States for the rebuilding of the *Constitution*. The school children contributed over one-fourth of that amount. Almost four hundred thousand dollars more will be needed to restore the ship in full. The masts, spars, sails, standing and running rigging, boats, furniture, and other fittings are still needed. An appeal has been made to Congress to appropriate the necessary amount, and it is hoped that the old ship may be completely restored in time to take part in the three-hundredth anniversary of the founding of New England that is going to be observed in 1930.

Why Birds Migrate

The real cause of the migration of the birds is not commonly known. Because they leave us when the cold winter months arrive, we think that they can only live in a warm climate. This, however, is not true. In fact we are told that birds are never cold, but that they travel south to cater to their appetites. Many birds spend the winter in New England, but most of these depend upon food found around people's homes. But the birds that live on worms and insects would starve if they did not go south for their rations. Some fly to the warmer climate later than others because they can live on any kind of food, even if it is not what they like best. The most particular ones usually hurry southward as soon as the insects begin to disappear. If birds were not so fussy about their food, we should have the pleasure of enjoying their cheerful songs during the dreary winter months.

The Use of the Graph

People now commonly use the graph in order that they may see results recorded in a way that is clearly understood. These graphs are often used in schools to record a pupil's improvement in his studies. Such a graph may be made by obtaining squared paper or by ruling squares on plain paper. The days of the week are written in the spaces at the top of the paper and the percentages at the side from zero to one hundred, beginning at the bottom, each square representing ten per cent. The marks for each day are recorded by a dot in the proper percentage space, and these dots are connected by a straight line. When the pupil is showing steady progress, the line should move higher each day. If the work gets poorer, the line drops. When marks are kept in this way, the pupil can keep tabs on his improvement or failure. This form of recording is also being used more and more in business to show the record of sales, or of profits, over a period of weeks or months. The schools borrowed the idea from business, but have used it for a different kind of record altogether.

Ideals of Sportsmanship

There are several necessary qualifications for good sportsmanship. One always enters a game with the hope of winning, but he should accept defeat without complaint. On the other hand if one wins he should not spoil the victory by boasting. The real sport will continue to play hard though the odds are against him. Especially he never loses his temper, no matter how things go. Teamwork is another important point to remember. The good sport doesn't play for his own glory, but for the glory of the team. "Star" players often get their heads swelled by the applause, and then they are no good to the team. One should overcome the desire to win by cheating. Often the boy who never makes any wonderful plays does more for his team than the boy who plays to the grandstand.

Commander Byrd's Expedition to the South Pole

The work of the Byrd expedition will stand out in history as one of the most successful feats of exploration ever made. It was the best equipped party ever organized. It was the first time explorers in the polar region were kept in constant touch with the world by radio. The South Pole had never before been reached by airplane. New mountain ranges were discovered and thousands of square miles of the Antarctic wastes were mapped from the air. A complete record of the weather was kept and of the movement of the winds. While none of these things may be of much importance, since the polar regions can never be the home of man, they all add to our stock of knowledge and satisfy our curiosity. More important than what we learn is the pride we feel because of this new victory of science over nature.

6. More Expositions to Be Criticized and Improved

The following expositions have faults in them. In some of them it is apparent that the writer did not know his subject any too well. In others there is a lack of clearness, either because important steps in the explanation were omitted or because the steps were not taken in their logical order. Some of them show faults in the fundamental qualities of the paragraphs: the beginnings and the endings are not effective.

In general, the faults may be traced to insufficient planning and lack of thorough revision.

Study each carefully and state how each may be improved.

FAULTY

Field Hockey

Field hockey is a very popular sport for girls. Hockey sticks made of oak, which is strong and will not crack, and a very solid kitten ball are used to play this game. Points are scored according to the number of times a team drives the ball through its opponent's goal line.

Field hockey requires much energy as well as speed. There are four periods to the game. It is very fast and exciting.

COMMENTS: If you were not familiar with this game, would this explanation of it give you a clear understanding of how it is played? What important points are left out? Rewrite the exposition, putting in all the details necessary to a complete description of the game.

FAULTY

Blue Laws

In early Colonial days people were punished for very slight offences. These punishments did not hurt the bodies of the victims very much, but they hurt their pride exceedingly. Things that nobody today would think wrong were then regarded as serious breaches of the law. One of the laws, that seems absurd to us, was that forbidding a man to kiss his wife on the Sabbath. Today these are known as "blue laws." The two most common forms of punishment were the pillory and the stocks. Some of these laws remained in force long after the

Colonial period. The "ducking stool" was the punishment handed out to women who were common scolds.

COMMENTS: Although the subject of this exposition is "The Blue Laws" only one such law is mentioned. What other "blue laws" could be cited? Is the method of punishment by the pillory, stocks, and ducking stool sufficiently explained? Are the steps in this explanation taken in the right order? What sentences seem to be out of place? Do you think the paragraph has a good ending?

Read up on the subject of Colonial laws and punishments, and write a more complete and more interesting account of them.

FAULTY

Making the Old Sewing Machine Do New Work

My mother told me to sell the old sewing machine for junk. While looking over the machine a thought came to my mind. Why not put a saw blade where the needle is, and a bolt and spring to give the correct motion? The next day when I tried my plan, it worked very well, and another idea came to mind. If I screwed a round piece of wood onto the top wheel, and tacked sandpaper around, it would make an easy job of sandpapering curves. The dime I would have got from the junkman if I had sold it, would not have been half as useful as this machine has been to me.

COMMENTS: Does the writer make perfectly plain to you just what he did to make the old sewing machine do sawing and polishing? If he has made this clear to you, explain it yourself to the class. If he has not, tell where the trouble is.

FAULTY

The National Game

Baseball is one of the most popular games played in the United States. In fact, it is called the "National Game." It is played by nine players, each having a special position and part to play. The pitcher throws the ball to the batter and fools him in many ways by the curve or manner in which he delivers the ball. When a

batter hits the ball he runs to the first base, and if the ball is still traveling he runs to the second and the third bases and even home. If not tagged as he runs, it counts as one run on his side. Two referees who know the rules of the game see that the players obey them.

COMMENTS: Is that a good explanation of the game of baseball? In what respects does it fall short? Try an exposition of your own on the subject and see how you come out. Do not attempt to tell all the details of the game, because your paragraph will be too long and the result confusing.

FAULTY

The Maple Sugar Industry

Early spring is the time when most people are interested in maple sugar. That is the time that men with axes go out and make several "V"-shaped cuts in the trunk of the tree. Maple syrup comes from the maple tree. At the lowest cut a pipe is inserted and a pail is hung on the pipe to catch the sap. This sap is then carted to a building, poured in large pots, and hung over fires to boil. The sap is collected in the early morning by men who go around and empty the pails. In the boiling process, the sap is boiled down until only a sticky matter remains. This is the maple sugar. After all the sugar is gathered, the camps are deserted until next year.

COMMENTS: Is the explanation clear? What steps appear to be out of order? Is the beginning sentence a good one? What about the ending sentence?

Criticize the following in the same way. They are printed without comment.

FAULTY

How to Cultivate a Lawn

In making a lawn you can avoid future trouble if the preparatory work is carefully done. You can sow the seed any time from April to August. It is very important to have a good depth of soil. The best time to scatter the seed is in April and May. Seed should be sown on a day when there is no wind. As soon as the grass gets started and is three or four inches tall, the lawnmower should be run over it, but it should not be cut too close. When the lawn has become hard, roll it frequently.

FAULTY

The Inventor of the Sewing Machine

Elias Howe, inventor of the sewing machine, got his idea while working in a machine shop. He had watched many women sewing, and noticed what a slow and patient work it was. Elias Howe was sent to work at the early age of fourteen. When he received his patent, many other men copied his invention. Singer was Howe's greatest rival. He also copied Howe's invention, and put it on the market. The sewing machine was used greatly, but not Howe's. Years of disappointment and sorrow followed before he received his rights. In the end, Howe realized a wealth of $5,000,000. His invention relieved the women of much drudgery. Their work was also done faster. Many factories began to use the machine. Work was done much faster in the factories.

7. Expositions for General Study

The compositions in this lesson are for general study. They re of uneven merit, and some will interest you more than thers. But, upon the whole, they are good examples of mple exposition. Along with many paragraphs in the arlier lessons they will serve as standards for your own fforts in exposition. Study them with care, and discuss their aults and their excellences in class.

The School Nurse

The school nurse has become almost as important to a good school as the teacher. No pupil can do good work who is not well physically, and it is the nurse's duty to help children get well and keep well. The nurse has a record of all pupils under her care, and each one is given a new examination every little while to make sure nothing is wrong and that things that were wrong have been made right. She watches especially all children who are underweight and advises them how to bring their weight

up. At the sight of anything wrong the teacher always sends the pupil to the nurse for inspection. In this way many things that might have become serious are stopped at the start. When a pupil is hurt in a game or on the playground, the nurse is always ready with first aid remedies. We think of the nurse always as a good friend to whom we can go at any time for help.

The Friendly Match

In primitive times a spark was made for kindling fire either by rubbing together two pieces of dry hard wood, or by striking a piece of steel against flint. Flint is a kind of very hard stone. By the middle of the seventeenth century sulphur was brought into use, since this substance was found to ignite at a relatively low temperature. About 1820 the "parlor match" was first manufactured. Phosphorus was used in these matches, because it ignited at a still lower temperature than sulphur. In the so-called "safety" matches, there is no phosphorus. Instead, the phosphorus in modified form is put on the cover of the box in which the matches are carried. Originally matches were made of wood. Today most of the matches men carry are made of paper.

Caring for an Oilstone

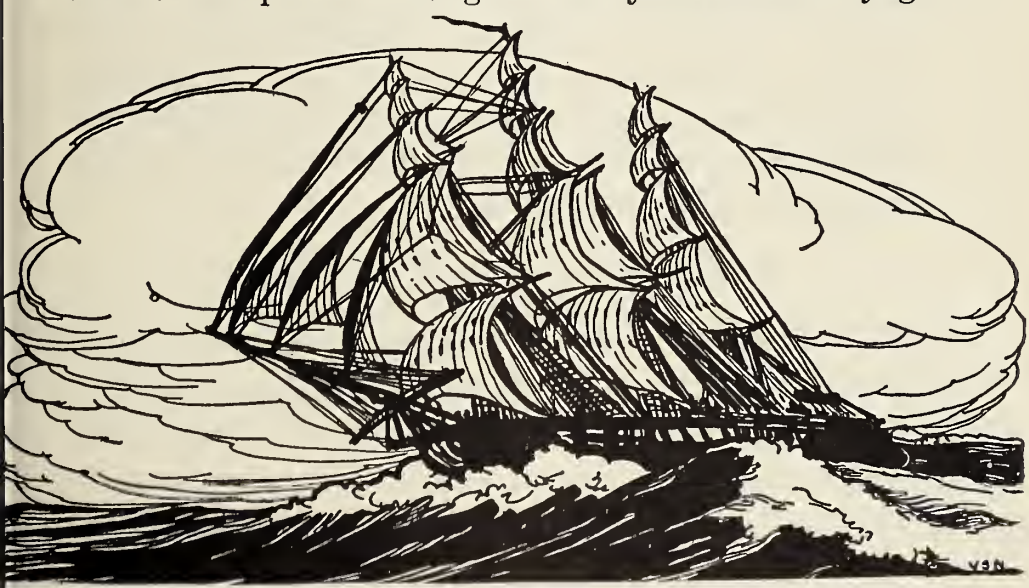
An oilstone is a stone on which tools are sharpened, and it should be kept in good condition. Since it is an oilstone, oil must be put on when it is being used, and wiped off when it is not in use. It should also be kept in its case or in a place where it will be free from dirt, because the surface has to be kept clean. When the top of the oilstone becomes worn in the middle, it may be leveled on a grindstone or it may be rubbed down with an emery stone. Another method is to tack a sheet of emery cloth to a bench top and rub the stone back and forth on the emery cloth, stopping now and then to clean the dust from the cloth. When an oil stone is cared for this way, it will do good work until it has worn down almost to nothing.

The Baltimore Oriole

This beautiful bird is one of Mother Nature's many priceless gifts. He has brilliant plumage of black and orange. Because of these bright colors, he was known to the Indians as the "firebird." His most common name is the "golden robin." Sometimes he is called the "hang-nest bird" because of his basket-like house that rocks his little ones to sleep. His home is built of dried grasses woven to the outer end of a bough, where the nest is secure from attack. These baskets are wonderfully strong, sometimes clinging to the twigs for several years. They often serve as hotels for little birds during the cold winter months. The oriole's loud and lively note, that has a golden sound to it, enlivens many hearts as he busily works on his new home or later streaks back and forth in his endless pursuit of food for hungry mouths.

Ocean Travel in the Old Days

The people who came across the ocean to find a home in this country had none of the comforts of modern ocean travel. The poorest immigrant today makes the voyage



in more comfort than the richest enjoyed a century ago. The ships were small and very uncomfortable in bad weather. They were all sailing vessels, and if the passage

was stormy it often took months to reach port. Two or three weeks was regarded as a swift passage. The passengers were herded below deck with hardly as much comfort as cattle get today. Fresh food was out of the question, and sometimes there was not even enough, especially if the ship was delayed by storms. There was always a good deal of sickness, and sometimes sickness became general because of bad food and unsanitary conditions. But through it all they kept their courage up, because they knew they were coming soon to a land where they and their children could live happily and prosper.

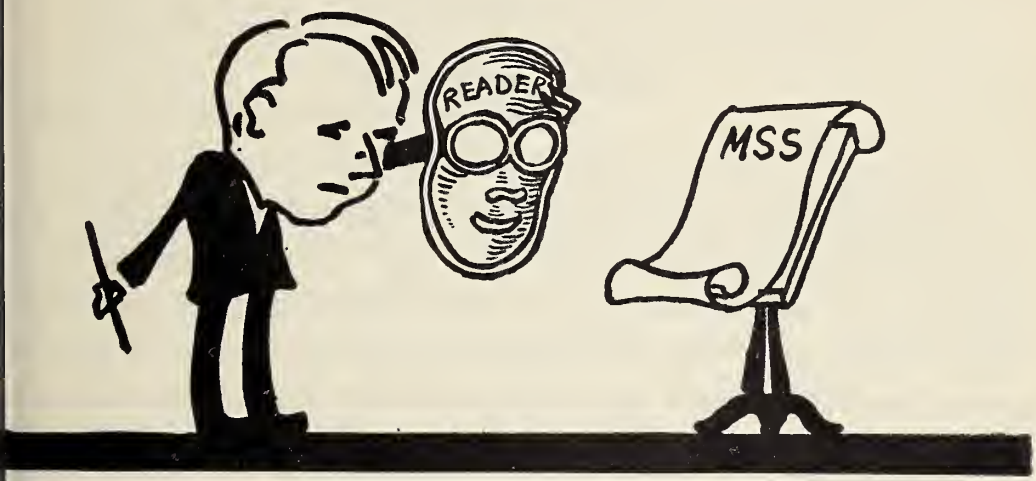
The Use of Hobbies

When little folks hear the word "hobby," they think of a hobby horse. The word, as I am using it, means an interest or occupation or pastime with which both young and old people pass their leisure. Some hobbies take the form of collecting things—like stamps or coins or butterflies. Others take the form of making things. Music and drawing and painting are hobbies for some people. Nature study appeals to many. These interests outside of our working hours are very good for us, because they change our minds and make us more fit for our work the next day. Besides, they keep us from wasting our time, and they keep young folks out of mischief. We should all try to get interested in something like this. It will be a great help when we grow up.

8. Revising Your First Draft

"Easy writing makes hard reading," said a witty writer the eighteenth century. In no kind of writing is this sayi so true as in exposition. While the purpose of narration is tell a story and the purpose of description to evoke a pictu in exposition the purpose is to make something clear. T first essential, therefore, of effective exposition is to kn what you are talking about. The second essential is to ma it perfectly clear to a reader who is supposed to know nothi about it.

To succeed, you must put yourself in the other fellow's lace. As you reread your exposition, "listening hard," you re no longer yourself, knowing all that can be known of the



ubject. You are the *other* fellow, the reader, who would rely not bother to read an explanation of what he already nderstood. With *his* eyes you must reread, asking yourself ntence by sentence and even word by word, "Is the meang unmistakably clear?"

The arrangement is most important in exposition. You ust begin, like a good teacher, with what your reader is sure know, and lead him by simple and clear stages toward e more difficult phases of your subject. Exposition which aves your listeners or readers in the dark is a total loss.

The language and the sentence structure should be simple—ot that you must use primer words and primer sentences, ut words that are easily understood and sentences that are ear-cut and generally limited to a single idea. The beginngs and endings are not to be neglected. A good beginning rests attention; a good ending binds the whole explanation gether.

One of Mark Twain's most popular books was printed from manuscript of six hundred pages. Of the six hundred pages

three hundred and twelve had been entirely rewritten, some
them more than once, and the remainder were crowded wit
corrections.

CHAPTER VI

BOOK REVIEWS

1. Short Reviews

Publishing houses often issue catalogues of books tha
contain not only the titles, but also short sketches of th
stories, just enough to give you an idea whether you woul
like to read it. Such catalogues are very useful. When yo
go to the library and are confronted with hundreds of book
you are at a loss to know which one will prove interesting t
you. These brief reviews of the publishers are helpful guide
in making your selection.

Here are some short book reviews taken from variou
catalogues:

Jeremy by Hugh Walpole

> The nursery in an English home is the scene of Jeremy's activities. His governess, his two sisters, and his dog are his companions. His stirring adventures at the circus and in the country make very good reading.

Mrs. Wiggs of the Cabbage Patch by Alice Hegan Rice

> Mrs. Wiggs is a poor widow, with a family of five children. In spite of poverty, she always looks on the bright side of things. Amusing incidents, unselfishness, and sympathy abound in the Wiggs home.

The Life Study of Birds by Eric Fitch Daglish

> This book will interest both boys and girls. The ways and habits of birds through the different seasons are told in interesting and readable chapters—Birds in the Spring, Courtship, Nests and Nest-Building, Bird Babies, Birds and Their Enemies, Plumage and Moult, Migration, etc.

ebecca of Sunnybrook Farm by Kate Douglas Wiggin

Rebecca is one of seven children left to the support of her widowed mother. At ten years of age she leaves her home to live with her aunts at Sunnybrook Farm. Her quaint and original speeches and her unexpected actions in times of difficulty are a constant source of delight.

elen's Babies by John Habberton

A most amusing story of a bachelor uncle who is left to take care of his sister's two lively and mischievous children while she and her husband are away on a visit.

dventures of Sherlock Holmes by Conan Doyle

Twelve short stories narrating the adventures and the methods of the greatest detective in all modern fiction.

ories of Thrift for Young Americans by Myron T. Pritchard

How to be poor; how to be rich; how to save; how to spend. What would you do if you had a hundred dollars to spend? Read what Ella, Phil, and Herbert thought they would do.

hen I Was a Boy in China by Yan Phou Lee

An account of a boy's life in the oldest of oriental countries. The book describes the curious customs and quaint ceremonies in old-time Chinese families.

A CLASS PROJECT

When you have read an enjoyable story, write, in as few ords as possible, the theme of the story. If there are forty upils in the class, and each pupil writes one review, the ass will have a catalogue of forty books to serve as a guide reading.

If this work is continued faithfully throughout the year, ur teacher will have in her possession a valuable list of oks.

Head each review with the title of the book and the name of e author.

2. Longer Book Reviews

A good book review should arouse interest in a story. should suggest the general plot, but it should not tell t working out of the story, least of all how the story ends.

As all of you are familiar with the story of Peter Pan, will be easy for you to see how the following review sugges the plot without disclosing the story.

> Peter Pan is a fairy story for every one, whether old or young. It is about a boy who never, never wishes to grow up.
>
> There is a family of children in the story, the oldest of whom is a girl by the name of Wendy. Nanna, the dog, is the children's nurse. Peter Pan visits them one night in their nursery, teaches them to fly, and persuades them to fly away with him. They had many exciting adventures, the most thrilling of which was their meeting with the pirates and their captain. If you wish to know what Peter did to him, go to the library today and get the book.

The following review of Benezet's *Young People's Story the World War* is well written. It is especially interesti because the writer gives you an idea of the story by telli you his personal reaction to what he has read.

> The most interesting book I have read in connection with history this year is Benezet's *Young People's Story of the World War*. I have always wanted to know more about the great conflict that gripped the leading nations of the earth, as well as the lesser ones, in its throes. I always wanted to learn about it in our school history, but we never seemed to get that far. Now I understand the seriousness of war, and why we are trying to make future wars impossible. Nobody ever gets much out of war but glory, and for many, as Gray said, "The paths of glory lead but to the grave." The story of the misery of trench life has taken all the romance out of war for me. This is a book all boys and girls should read. Then, when in the future we shall be lawmakers, we shall know the truth about war and do all in our power to avert it.

Whoever reads the following review will know at once hether or not the story would interest him. Notice carelly how the theme of the story is suggested, with no referce to the working out of the plot.

Garram, the Hunter by Herbert Best

This story of an African boy from the hills and his wonderful dog, Kon, gives a good picture of Africa, with its wide spaces, its terrific heat, its round huts with thatched roofs, and its amazing variety of wild life. The story is told from the point of view of the native, not the point of view of the visiting white man. The author lived in Africa long enough to write with authority about the country and the hill people. Garram is the son of the chief of the hill tribes. Kon, the dog, as big as a calf, who follows silently at his master's heels, is a real character. The other characters, from the dignified old priest and rain-maker to the villain, Menud, seem alive.

It is a book to be read for the pictures it gives of African life as well as for the interesting story.

On the other hand, the writer of the following review doe not give us any idea of the absorbing story of Oliver Twist

> *Oliver Twist*, written by Charles Dickens, is about the adventures of an orphan boy. The story opens in a London workhouse where Oliver is born. His mother dies at his birth, and Oliver is left to the care of Mr. Bumble, owner of the workhouse. Oliver is treated very harshly and escapes. Oliver's experiences and the friends, good and bad, that he meets when he goes out into the world make a sad and interesting story.
>
> All and all it is the kind of book that every young boy and girl will enjoy.

3. Beginning and Closing Sentences

The beginning sentence of a review should arouse the reader's interest. The reader should know almost from the first sentence whether the story is one he would like to read.

Study the following beginning sentences. Which are good? Which could be improved? Which give you an idea what book is being reviewed, which not?

> *Jim Davis* is a book about the smugglers of England.
>
> I found an interesting book the other day.
>
> This book was read to me while I was ill and very hard to please.
>
> I like a book that makes me laugh and cry.
>
> If you have not read *Jill the Irresistible*, you have missed a great story.
>
> A book recommended to me by a friend, and which I advise every one to read, is *The Outdoor Girls*.
>
> Jules Verne, a most popular author, must have known about adventure and excitement to write *The Mysterious Island*.
>
> Boys! If you want to read a real exciting book, get hold of *The Boy Scout's Campaign for Preparedness*.
>
> I have just finished the exciting story of *Tarzan the Untamed*.

All the fun, laughter, and excitement which was put into *Poppy Ott's Pedigreed Pickles* cannot be told in a book review.

Notice that the closing sentences of a review usually contain a word or two of advice or recommendation.

It will afford many happy hours of entertainment, for it is filled with humor and creeps. Find out for yourself how true this is.

If you want to know why Birdie was angry, why Margie became a detective, and what happened to Hugh, ask your parents to give you *The Blythe Girls: Rose's Great Problem* for Christmas.

Her plan was not successful, so she thought of another one. This was—oh well, I'll let you find out the rest for yourselves.

To girls who love excitement and adventure, I recommend *The Outdoor Girls.*

When you want to read a thrilling tale remember the *Boy Scouts of America.*

After a hard day's work, when you are wishing for something full of life and hilarious incidents, read *My Life Is in Your Hands.*

I certainly hope that somewhere, sometime, somehow you will be able to read this book.

I agree with any one who says James Fenimore Cooper wielded a golden pen.

I will always keep the characters of this book in my heart.

4. Comparing and Criticizing

The excellence of a book review may be judged from two points of view: its merits purely as a review, and its merits as a paragraph.

A good review contrives to give the reader a clear idea of the story, without betraying the plot, and it does this in an attractive manner.

The qualities of a good paragraph are just as important in a review as in any other kind of writing—good beginning, effective details, good ending.

Here are three reviews of *Lad* by Albert Payson Terhune. Criticize them from the two points of view explained above.

1

The story of *Lad* impressed me greatly. I enjoy stories of bravery, and Lad was brave—not only brave, but fearless. The part that interested me most told of Lad's rescue of some one from drowning. I also enjoyed reading of Lad's encounter with a burglar. I am sure I should like to have this wonderful dog for a pet.

2

This is one of the many animal stories written by Albert Payson Terhune. It is the story of a collie dog. Some parts of the book are sad, other parts are thrilling.

The most thrilling parts are, *Lad accused of sheep stealing*, and *Lad's rescue of a baby*. I am sure that any animal lover would like to read this story.

3

This book, which was written by Albert Payson Terhune, is about a dog which is supposed to have been the smartest collie and the most beautiful in all canine history. This book is the second book Mr. Terhune has written about adventures of his dog, Lad.

Lad has grown old, and has formed some curious habits in this second story, notably that of picking up any spare thing he finds. One day he comes across a baby in an exciting way. He picks it up and carries it to his mistress, who hurries to return it to its parents.

This is just one of the thrilling adventures the dog goes through. Mr. Terhune tells many more and in such a way as to arouse admiration for the great dog in the most brutal heart. This work is not alone for girls and boys. Adults will also enjoy the keenness of a canine brain that is almost human.

Compare these two reviews. Which is the better? Why?

1

I have read many books in connection with our history work, and from them all I have chosen *The Roll Call of Honor* as the most interesting.

It is told in such an absorbing way that it held my attention from the first page to the last. It showed me what can be accomplished if one has perseverance and will stick to a thing the way Simon Bolivar did. I had never heard of the man before, so I found it all the more interesting. From every point of view it was a most attractive story, and I think that those who have read it will thoroughly agree with me.

2

The most interesting book that I have read in connection with the history work this year is *The Roll Call of Honor*.

I like this story because it gives a good illustration of how one can, by earnest endeavor, overcome obstacles. The characters are presented in a realistic way. The story shows how a little incident can change the life of a brave man, and what a person can do when he has neither parents nor friends to guide him.

Compare the first review of *The Pilgrims of Today* with the second. Notice, too, how much more freely the first writer expresses himself. That is because he has at his disposal a good stock of words. Notice how much more interesting the first review is because of this command of language.

1

Of all books I have read this year the one which I found most interesting is *The Pilgrims of Today*. This is the name the author gives to people from distant lands who come to our shores in search of a more comfortable life than they could find at home. The author shows, by many incidents drawn from the experiences of immigrants

who have won a name for themselves in America, the courage and persistence which these newer Pilgrims show. While they do not suffer such privations as the first Pilgrims encountered, they have to put up with other privations almost as hard. Coming here utter strangers to our language and our customs, it is wonderful how soon they learn both. In spite of the hardships they have to endure, many of them become successful business men and women. Many of these immigrants show better examples of good citizenship than we do. The book opened my eyes in many ways.

2

The most interesting book that I have read this year in connection with history work is *Pilgrims of Today*. It appeals to me because it tells of the wonderful things foreign people accomplish in this country. They set examples that every one should try to follow. Although many of the people in the book were strange to me, the book is so attractive that by the time I finished, I felt I knew them all quite well. I did not tire of it, but would have been willing to read it over. The author gives one a fine picture of the lives of our immigrants and the reading is not dry. After all, the experiences of these men and women make a very delightful story.

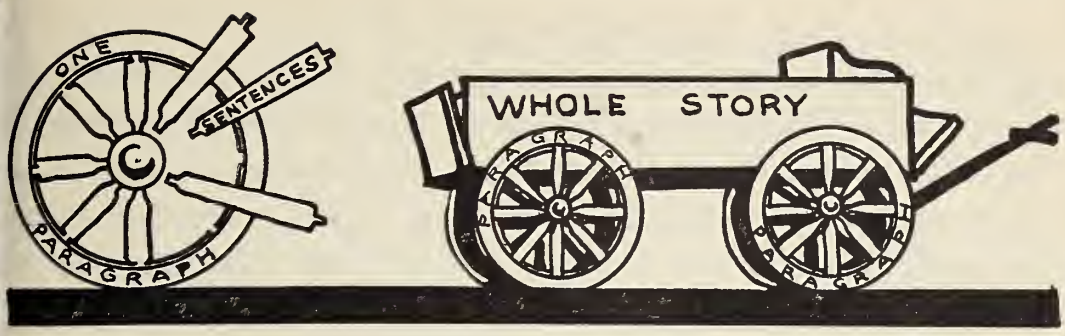
What sentences in this review ought to be omitted?

CHAPTER VII

COMPOSITIONS OF MORE THAN ONE PARAGRAPH

1. Introduction

Nearly all your composition work so far has been confined *to a single paragraph.* Only near the end of your last year's work was the subject of the "longer" composition introduced and then only for a passing glance at its machinery and



brief opportunity to try your hand at the making of a few. This year you are going to learn more about the construction of the longer composition and write a great many of them. The days of the one-paragraph composition are nearly over for you. Next year and all through the rest of your school life the single-paragraph composition will be the exception, not the rule. The one-paragraph composition, however, has given you whatever power of composition you now possess. Your continued growth in power will still depend upon it.

A "long" composition, no matter how long, is only a chain of single paragraphs. There is no complicated machinery about it. It is just one paragraph after another. You are perfectly at home writing a single paragraph; to write two or three is just as easy. You have to write only one at a time. The joining of the several paragraphs, to be sure, requires a particular skill. But you will learn that by degrees.

The trick of writing a good composition of more than one paragraph lies in the *planning* of it. It takes more planning than the single paragraph composition and a different kind of planning. In the latter all your planning was *inside* the paragraph: it was a matter of *a beginning sentence* that started the story moving; of *a series of following sentences that built up the idea of the beginning sentence;* of *a last sentence* that tied the whole paragraph together. Along with these, of course, went the thought of *smooth sentence structure* and *worth-while words.*

In the "long" composition, also, all these matters *within* the paragraph have to be thought of. But, in addition, the paragraphs themselves have to be thought of in relation *to the whole composition*. To say that paragraphs are to the long composition what sentences are to the single paragraph would be stretching the idea a little, and yet that statement is not far from the truth.

The long composition, then, adds to the problems that belong to the single paragraph the problem of the relation of each paragraph to the *sum* of the paragraphs—the whole composition. Some of these problems you will not be called upon to study just yet. There will be time enough for that in high school. For the present we are going to study the long composition only as a series of connected paragraphs about one general subject. Three or four paragraphs will be our limit. We shall not examine these too closely to see how nicely they are related or how neatly they are connected. Our chief business, for the present, will be to learn how to plan and write a composition of three or four paragraphs, each paragraph dealing with a single topic, or division, of the general subject.

Let us first examine a few such compositions, written by eighth-grade pupils who had "caught on" to the trick of making them.

Read each composition through *as a whole*, to get the flavor of it. Then read each paragraph separately to see if it is a true paragraph—having to do with *one thing only* and observing the other familiar rules of the paragraph. Finally read the whole composition again to determine whether the several paragraphs taken together cover the subject satisfactorily.

While you are doing this, make a mental note of the outline you think the writer followed in planning the composition,

and later write topics down for the purpose of class discussion. There is no better or quicker way to learn the "trick" of the long composition than to study a few examples in this way.

An Under-water Race

There was a contest on to determine the best swimmer under water. I was one of five contestants. The first boy made a perfect dive and disappeared. There was a long silence before he came to the surface. The second and the third boy had gone. After another long wait, which made some of the watchers nervous, they came up. The third boy broke the surface a long way down. It was my turn.

I dove into the pool and started on my journey under water. The greenish water looked queer around and above me. By and by my lungs began to ache and my heart was beating like a trip hammer. Finally I could swim no longer. I must have air. Would I never get to the surface? Then a circle of light took form on the water above. I came up. My head buzzed. Never before had I realized how good air was. I had gone farther than the boys before me, but what would the last boy do?

The last boy disappeared into the water. We waited and watched, but no head came above the water. Had I gone through all that agony, only at last to lose the race? Then the water broke and the last boy came up a scant yard behind my mark. I had won the contest!

Brightening Up My Vocabulary

This seems to be the day of color. Everything is made as gay as possible. Even the kitchen furniture and the pots and pans are bright red, yellow, and green. Our teacher is heartily in sympathy with this movement to brighten things up, because she insists that we have color in our voices, in our vocabularies, and in our compositions.

My vocabulary is a dull gray in color. I have followed the teacher's suggestions to improve it by reading adver-

tisements and by listening to radio speakers, but I haven't gained much. In fact, I'm puzzled when I hear radio speakers tell of things like coffee and breakfast food as having "personality." I always have understood that personality could be used only when speaking of persons. But "personality" seems to have color.

The adjective *intriguing* is another word that puzzles me. It is a great favorite with the writers of advertisements. They apply it to all sorts of things. I don't see how any one adjective can describe objects that are so different. However, I am looking for color to brighten up my dull vocabulary. I am after words that are "intriguing" and have "personality," and I really get a lot of fun out of the search.

It's a Queer World

In my task of obtaining subscribers for magazines I have had my bad and my profitable experiences. Sometimes I used to get disgusted with myself and want to give up the job, and at other times the people bought them at sight. I would not have minded if the people who refused to subscribe had only given me a cheerful good-bye. But quite often I was dismissed with harsh words.

One day I set out with a light heart and great hopes of making a large sale. I knocked at the door of a house, expecting to see a kind woman appear. But, instead, a big man, who seemed anything but pleased with his caller, appeared at the door. I proceeded to show him my store of sample magazines, but he did not seem to like any of them. After he had read the jokes in one and looked at the pictures in another, he told me that he didn't care for reading. How sorry I was for that man!

On another occasion an elderly woman greeted me and immediately subscribed for two. When she had paid for them, she called out to a neighbor and told her about the magazines and at what amazingly low prices they could be had. The other woman also subscribed, and both told me what a fine, industrious boy I was.

So each day during the week of the campaign for sub-

scriptions I had experiences to make me glad and others to make me mad. But I tried my best not to show my feelings where people were unpleasant. After the first day at the work I was prepared for disappointment, and so I didn't mind having the door closed in my face. Perhaps I deserved it. Anyway, most of the people I called on were very nice to me.

A Long Wait That Was Rewarded

We were standing in front of the South Station bulletin board, patiently waiting for the announcer to tell us when the train from Washington was due. Because in our eagerness we had reached the station early, we were not surprised to find that we had nearly an hour to spare. I amused myself for a time watching the throng of people pass, some walking along leisurely, chatting gaily, others rushing by, bent on making their train. But even this did not keep me from wishing that we had not arrived so early.

At last father's watch told us that our wait was nearly over, and so the bulletin board was eagerly scanned again by four anxious people. There we read that the train was ten minutes late! And what a ten minutes—even longer than the first hour!

At last the announcer chalked up the number of the track the train would come in on. We wouldn't have to wait any more! We rushed out to the gate on the run. The great train came rolling into the train shed, and came slowly to a standstill. Our long wait was richly rewarded when we saw my grandmother come smiling up the platform!

Studying History to Music

It is next to impossible for me to study history and listen to the radio at the same time. Our radio is in the room where I have to do my home work. Last night I had a very pressing engagement with Lewis and Clarke to explore the great wilderness of the Northwest Territory. We had met with some unexpected obstacles on

the expedition, and the pack horses were having an exceedingly difficult time crossing the ravines. A hard trip lay ahead for the entire party.

Just then the soft strains of "In a Monastery Garden" issued from the radio. At once I left Clarke and the pack horses to cross the steep ravines as best they could while I took a position on the portico of the old Spanish monastery and listened to the chime of mission bells and the warble of the birds in the garden surrounding the monastery. The garden in the moonlight was heavenly. The deep-toned notes of the organ and the voices of the monks echoed through the arches of the portico. It was so much more delightful than roughing it with the explorers that I lingered on the portico long after the monks had ceased their chant.

When the history period arrived this morning, I heartily wished I were back again in the old monastery garden. I hadn't the slightest idea whether Clarke and the pack horses reached their goal, or whether they were stuck in a bog at the bottom of some gulch in the wilderness. I didn't have to tell where I had spent the evening, but our teacher knew well enough from my small knowledge of the lesson that I hadn't spent it in the company of Lewis and Clarke.

A Liberal Education

I have learned more in the last week than I learned in the fourteen years previous. My mother had gone away on an extended trip and left me to board at the home of a friend. I didn't mind her going, for it didn't occur to me that I would be lonely without her. I have found out a great many things since her departure.

Until a week ago when I got up in the morning, I found my warm buttered toast and my soft-boiled egg all ready for me. The hardest thing I had to do was to pull the chair up to the table. At my present home the woman of the house works, so that I have to get not only my own breakfast but that of the two girls of the family. Everything about that breakfast seems to go wrong. The girls complain that the coffee isn't strong enough and that the

toast is burned. I don't have mother to lean on and to sympathize with me.

At home, whenever I could not find my belongings, I called upon mother for help in locating them, but now I have to hunt until I find them or else do without them. The other two girls are younger than I, and they look upon me as father and mother. They depend upon me to help them out as a mother would, but I'm only a baby at the business of assisting others. Many times during the day I try to forget that I need mother desperately, but it's a hard task. When mother returns to her home, she'll be surprised to see what a liberal education I have received in her absence.

An Unexpected Turn of Affairs

A well-planned scheme of mine had an entirely unexpected ending. In my school any one who has found a lost article has the privilege of going around the rooms to find the owner. This is a rare treat because one can see all one's friends on the journey. As I despaired of ever finding anything, my friend and I made up a little scheme by which I, too, would have the privilege of going the rounds. She let me take her neatly folded little handkerchief to pretend that I had found it. It was agreed that I was to go to her room last, so that I would not miss seeing any of my acquaintances.

When I informed the teacher that I had found a handkerchief, and she permitted me to make the trip, I started out as proud as a peacock. In five rooms I had a delightful time smiling and nodding to my chums. There were still five more rooms to be visited, but the trip was cut short in the sixth room. There to my intense dismay, a little girl boldly declared the handkerchief to be hers. My jaw dropped and my eyes almost popped out of my head at this sudden turn of affairs. Naturally I was indignant, because I knew that the claimant was not telling the truth. I did not dare to complain to the teacher about it, for I'd have to reveal the scheme in order to convince her that the girl's statement was false.

> So I reluctantly handed over the freshly ironed handkerchief, knowing too well what the owner would say when I should inform her that her handkerchief was gone. I was not mistaken, for she said plenty and said it promptly. She informed me that I'd never again go around with anything belonging to her. She didn't need to mention the fact. I know when I have had enough.

The class may profitably use several language periods i the joint study and discussion of the foregoing compositions

Taking each composition *as a whole*, tell whether it is in teresting or uninteresting, bright or dull, poorly planned c carefully planned, well written or poorly written. Has it bee carefully *revised*, or does it show carelessness and haste?

Examine the way the composition is broken into para graphs at points where the action shifts or the idea takes new turn. Does the break come at the right place in eac instance? Would you change the paragraphing in any c them? Do the paragraphs come in the natural order, as i each grew out of the one before?

Let the class ballot for the best three compositions of th seven. Write on a slip the titles of your three favorite com positions in the order of your choice.

Study the *separate paragraphs* of each composition an criticize them both as to their good points and their faults Mention details that add interest to the paragraphs. Do no hesitate to point out anything you honestly think to b wrong. These paragraphs are not perfect, any more than you own paragraphs. They were written by pupils like yourselves The class may not agree with you, but the resulting discus sion will be good for you and for everybody else.

Did you run across any sentence that you think could b improved? If so, tell what is the matter with it, and fix it.

Make a list of especially good words and expressions. Sho where a better word might have been used, and why.

Make a separate list of picture words, grouping them as adverbs, adjectives, and verbs.

Examine the titles of the compositions and say whether they are forceful and appropriate. Suggest others.

2. Recognizing Paragraphs

Not so long ago you were doing exercises of which the purpose was to test your *sentence sense*—your ability to recognize a sentence at sight, to distinguish instantly a group of words that expresses a complete thought from one that does not.

The purpose of this lesson is to test your *paragraph sense*—to test your ability to recognize paragraphs, to tell where one paragraph ends and the next one begins.

The following selections (some of which are compositions written by pupils) are composed of more than one paragraph. They are printed, however, as a single paragraph. Read each carefully and break it into paragraphs. Be ready with the reason for your division.

The Invention of Printing

You know that before books are printed, they must be written with a pen or a typewriter. Typewriters are a new invention, and many people can remember when they began to be used. Before printing presses were made, the only way to make a book was to write it all with a pen. When you think how long that takes, you will see that not many books would be made, and they would cost a great deal. About the time that Columbus was born, printing presses and type were invented, so that it is almost as easy to print one hundred copies of a book as to print one. This made books so much cheaper that many more people could have them. More people learned to read. Now they could learn whatever was known anywhere in the world. The invention of printing

was probably, next to the discovery of fire, the most important one ever made. It was even more important for the poor people than the rich, because it made it harder for the rich people to be unfair to them. The poor people could now read the laws of their country and see how unfairly they were treated. They could read about other countries, and that made them want to go and see them. Of course not everybody could read, but in most towns there was some one who could.

Elephants as Beasts of Burden

From very early times the elephant has been highly valued for his great use to man, for he can be trained to draw loads or to carry heavy weights on his back. Elephants formerly existed in a wild state in many parts of India, but as farming of the land has increased, the jungles in which they were found in herds have become fewer, and the ways for catching them have become more certain. These ways consist in slowly driving elephants from a large field or forest into a strongly-built stockade, where they are well fed and cared for, and are treated with kindness and humanity by their keepers. On many occasions more than a hundred of these creatures have been captured in one drive, and the value of such a number is, of course, very large. In a wild state, elephants commit great injury to the crops that grow on the land. When tamed, however, they are as useful to man as any animal except the horse, and they have proved to be a very great help to armies in the field in India, where they are employed to draw the heavy guns and to carry supplies. They are also used in the same country to carry lumber and to stack logs of immense size. When the British officials who govern the Indian Empire are making a tour of their districts, or when the native landowners are moving about where the roads are too bad for horses and mules to travel, elephants are made use of to carry the whole party—the human beings, the camp, the supplies—from one point to another, and they pass through all places except the thickest jungle.

V.S.N.

The First Thanksgiving

The Pilgrims had not meant to come to such a cold part of America. It never had been so cold in England or Holland. They did not have much food with them, and they had hard work to find enough. They hunted and fished and caught animals in traps, and looked for nuts and berries in the snowy woods. A terrible sickness came and half of the Pilgrims died. There was hardly any one well enough to keep the fires going and take care of the sick ones. They had seen a few Indians in the woods and were afraid that more would come and kill them. It seemed as if the winter would never end. At last spring came and every one got well. One day a friendly Indian name Squanto came. He taught them how to grow American foods, such as corn and pumpkins. He taught them to get sugar from maple trees, and to make traps like those of the Indians. He made them friends with other Indians. When the corn and pumpkins and nuts and grapes were ripe, and flocks of wild turkeys were in the woods, the Pilgrims knew that they would not be hungry another winter. They said, "Let us have a day to thank God for all this good food. Let us have a big dinner and invite the Indians who have been so kind to us." So they had the first Thanksgiving Day in Plymouth in November, 1621, and ever since then Americans have had a Thanksgiving Day in November. They thank God for his goodness, and they invite their friends to help them eat the good things God has given.

Florence Nightingale

Florence Nightingale was born in Florence, a city of Italy, in the year 1820. Her father was a rich Englishman who owned a fine estate in Hampshire, England; and he was careful to have his little girl well taught. Florence was clever and bright, and learned her lessons well. From a child she was good and kind to the poor people, who lived near her English home. At quite an early age she began to read about diseases of the body; for she wished to help those who were ill and had not so many comforts

as she had. When she was older, Florence took a great interest in hospitals. She was not content with seeing how such places were managed in England; so she went abroad, and for some time worked in a hospital in Germany. The great war between England and Russia broke out in 1854, and thousands of soldiers lay sick, wounded, and uncared for. Florence Nightingale took out a band of brave women to nurse the soldiers. Many of the men never spoke of her without a prayer that God would bless her for the good work she did. Night after night she passed through the hospital wards, carrying a lamp in her hand. She spoke a kind word to one, eased a bandage for another, and cheered others who were sad. One dying boy, it is said, wanted to see her pass, so that he might be able to kiss her shadow, as it moved across his pillow. When the war was over, the people made her a present of a very large sum of money, which she gave away, all to found the "Nightingale Home" for the training of nurses. Although often ill herself, she always did what she could to help the sick and suffering and won the respect and love of all by her noble work.

The Inauguration by Radio

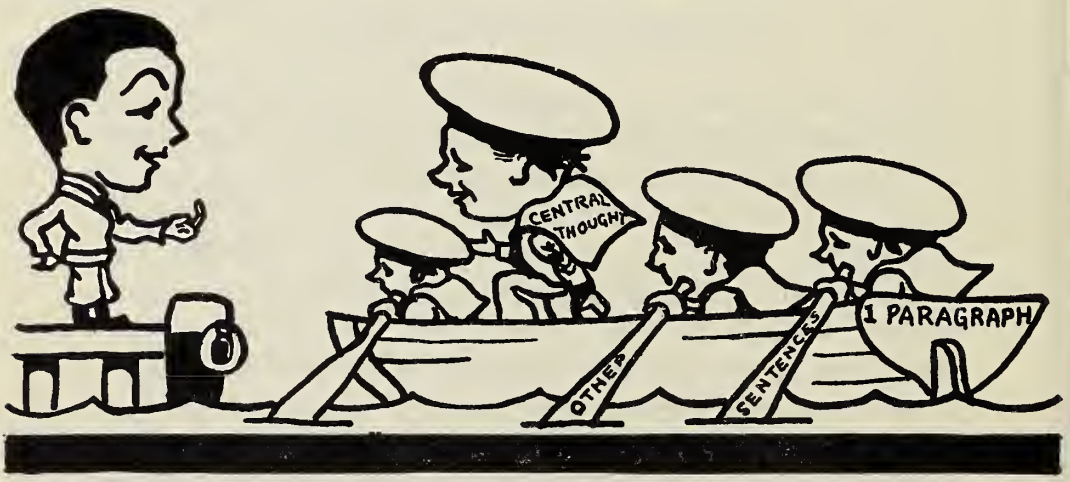
The inauguration of Herbert Hoover as President of the United States will be broadcast within tuning range of every radio set in America tomorrow. Instead of a few thousand people assembled in front of the Capitol hearing the ceremonies, as in former days, millions will be able to hear the oath of office administered by Chief Justice William Howard Taft. After the actual inauguration comes the parade. Through the eyes of a corps of announcers listeners will see the formation of the procession. As the President and his party pass by the Peace Monument, where Pennsylvania Avenue spreads out to surround the Capitol, announcers will record his passing. From points of vantage along Pennsylvania Avenue other announcers will chronicle the President's progress between the rows of cheering thousands. The same corps of announcers along the avenue between the

Capitol and the Treasury Building will describe the advance of the parade. From a booth on the steps of the Treasury announcers will describe the pageant from another angle. Soaring above the parade will be aircraft. Aboard one of these sky ships will be at least one radio announcer. His microphone, connected with a special transmitting set aboard the ship, will carry the bird's-eye view of the inauguration to a special receiver in the radio headquarters in Washington, where it will be redistributed to a network of stations. Later in the day, when army and navy aircraft hover above the Capitol and the White House in a spectacular review, the announcer will describe the maneuvers from the point of view of a participant.

3. Finding the Central Thought in a Paragraph

(learning to outline)

A good paragraph, as you have been told over and over again, is about *one thing only*. Every good paragraph has some one central thought. This thought may, or may not, be



disclosed in the beginning sentence. It may not be found in any one particular sentence. But the central thought is there; it is easily discoverable and unmistakable. If it is not, then the paragraph isn't a paragraph at all.

In this lesson you will learn to search out the substance, or central thought, of paragraphs, and to reduce this central thought to a *single* phrase or *sentence* that contains the gist of the paragraph.

I

Reread, one by one, the five selections in the preceding lesson to find the central thought of each paragraph, and express this central thought in a phrase or sentence.

For example, the composition on "The Invention of Printing" might be outlined as follows:

1. Books were scarce and costly before the invention of printing.
2. The invention of printing made books much cheaper and more abundant.
3. The invention of printing was of immense importance to the spread of learning among the common people.

Make outlines of the other four selections in the same way.

II

Study the following selections (some of which were written by pupils) and reduce the substance of each paragraph to a phrase or sentence:

Travellers call Central Africa the land of drums. In every village and town of the native tribes the thump, thump, thump of drums is heard all day long, and sometimes all night long. Drums call the children to the mission schools and churches; drumbeats carry messages to the people of neighboring villages, even when they are separated by several miles. Drums beat the time for the native dances. Every grown person in the village has his drum name, by which he may be signaled.

Although the natives use several different kinds of drums, the war or call drum is of greatest service to them. This instrument is made from a hollowed-out

trunk of a tree. It is about four feet long, and its ends are covered with deerskin. When in use, this drum is placed on the ground in a horizontal position, and the deerskin ends are beaten with two heavy sticks. The wood used to make this drum is very resonant, and when struck it gives out a hollow, gong-like sound that can be heard at a distance of from one to twenty miles. It is used as a kind of telegraph between these primitive towns, and by means of a secret language of sounds which the drummers imitate, messages are easily sent in all directions.

Drums are often used for special signals. When the great explorer, Henry Stanley, was making his way through the region of the Congo River, the news of his approach to the different villages was made known by means of drums. All along the route of his journey, the natives heard about his coming and about the number of people in his caravan. This news was spread by striking the drums a certain number of times in a special way. From far and near those who heard the signals knew at once that an important white man and a large number of people from a far country were in the neighborhood and would proceed to visit them.

A Herd of Sheep Goes By

On a morning in October you will suddenly feel a sort of vibration as of many footpads, and presently you will hear the sound of tinkling bells. "Sheep," you exclaim, and everybody rushes to the window. Yes, there they are, and now you hear a constant bleating, musical in its own way, and certainly with a sort of pathos all its own. The bellwether leads and the others follow, even though the edges stop to nibble on the grass—full-grown ones, half-grown ones, in October no little ones. They are being driven to their winter quarters, on the sunny southern ranges.

There must be thousands of them going by, and we fall vigorously to counting the black sheep, every one of which means a hundred white ones, not so very white either, except by contrast with the black ones, for shear-

ing has not yet been done. Twenty of the black ones we count, there must be two thousand, at least, in the herd, though there seem to be more as they steadily pass along the road huddling close together, in almost serried ranks. The whole procession is brought up in the rear by a covered wagon, pack horses, and outriders and their dogs.

You wonder what is the fascination which pulls you from your duties or interests to stand and watch a herd of sheep go by. It is partly because of the almost human watchcare of the sheep dogs that run along the sides of the procession and guard the flanks, and partly because of the picturesque herders with their broad sombreros and their queer chaps, as mounted on their fine horses they guide the whole procession so nonchalantly. But the real interest lies in the artistic beauty of the herd. No, one sheep is not a beautiful animal, but many padding along together give that sense of rhythm which we love, with something of the motion of the sea waves. Look at them through squinted eyes and you forget sheep—you see only the never ceasing, rhythmic oncoming of the low waves of the seashore.

A Marvelous Change

Sometime when you are walking along a country road or lane, stop to examine the leaves of the familiar milkweed. Underneath one of them you may find a browsing caterpillar, hairless, pale green, striped with black and gold. Break off the leaf, caterpillar and all, perhaps with an extra leaf or two. When you get home, find a shoe box, or other pasteboard box, put the caterpillar and the leaves in it, and cover the opening of the box with mosquito netting. Set the box on end or on the side and wait for proceedings.

In a few days, perhaps more, you will find that the caterpillar has become surfeited with eating, and has begun to climb to the top of the box. Arrived there you will see him carefully weaving a thread from the end of his body, round and round into a sort of button. When the button is finished to his satisfaction and fastened

firmly to the box, he will suddenly drop and hang suspended, just as you have seen acrobats drop from a trapeze, when their feet are in the right position.

Now you may remove the mosquito netting, and you will see something of absorbing interest take place. The caterpillar slowly curls up, and in some bewildering manner encloses himself in a marvelous cocoon. This cocoon is as green and clear as jade, and shaped like an acorn. . . .

In about two weeks—watch carefully so as not to miss it—a most amazing thing happens, usually the first thing in the morning of a sunny day. You will have observed, perhaps, that for the past few days the green jade has been turning into amethyst, growing darker as time goes on. Now it is a sort of russet, and you will hear a tapping from within the cocoon against the horn-like sides. You hold your breath for the climax, and are rewarded presently as the cocoon bursts and out falls, limp and folded, a butterfly. He hangs to some support for a while, feebly fluttering in the sunlight until he is dry, when he will spread his glorious, golden-brown wings and gaily fly away, looking so large that you will wonder how he could fold himself within that small acorn of a cocoon.

4. Practice in Recognizing Paragraphs and Getting at Their Central Thought

The following examples have been printed without any paragraph breaks. Read each carefully and separate it into its proper paragraphs.

Reduce the central thought of each paragraph to a sentence or a phrase.

At first men lived upon the roots, herbs, wild berries, and fruits in the forest. Sometimes they found birds' nests in the trees and ate the eggs or the young birds. They hunted for shellfish by the seashore and caught fish in the streams and lakes. Then they began to kill the smaller animals with stones or clubs and in this way

they became meat-eaters. When men had learned how to make knives, spears, and bows and arrows, they could kill the larger animals and get a better supply of food. For a long time all food was eaten raw, because the use of fire was unknown. We do not know how man discovered fire. He may have kindled it first from a tree set aflame by the lightning. By and by he found that a spark could be produced by striking two stones together in the right way or that he could make a fire by rubbing two pieces of wood together. The making of fire was one of the most wonderful inventions in the world. Men could now cook their food. At first they roasted bits of meat before the blaze or in the hot ashes. Later, when they had learned how to make vessels that would hold water, they began to boil all kinds of food over the fire.

High-pointed houses with red roofs, winding streets and alleys, ancient weather-beaten buildings, and the famous belfry "old and brown" which stands in the market place of the city of Bruges in Belgium, make for us today a picture of a town which has not changed very much since the Middle Ages, except that it was then young and vigorous and is now old and sleepy. If we could go back many hundreds of years, we should see, where the city now stands, a desolate stretch of fenland, with hardly a sign of life except for the wild birds which flew whirring up from the rushes and across the grey sky. Sodden marshes and wandering streams did not make it an inviting spot for man to live in, yet at the meeting-place of two of these little streams was an island, and because that island was so well protected by bog and water, men built on it a rough fort and settled there.

At the doorway of a building in the Berlin suburb of Potsdam not so long ago appeared a man's groping figure. He fumbled at the latch, uncertainly crossed the threshold and, with the aid of a cane, hesitatingly made his way down a flight of steps and across a path to a paddock where a number of shepherd dogs were romping in the sunlight. The man was palpably, pathetically

blind. At the paddock gate he gave a whistle. At once one of the dogs—his dog—broke off her play, came to the gateway, sat down and put up her cold muzzle into the palm of his hand. The man put on the dog a leather harness he was carrying. The dog stood patiently at his left knee while he lighted a cigarette, and then dog and man stepped off briskly down the pathway, the man whistling a little tune. His uncertainty had been changed to confidence, his hesitation to assurance; to all intents and purposes he could see.

5. Telling Stories of More Than One Paragraph

Now that you have gained some insight into the construc tion of a "long" composition, it is time to try your hand a an *original* composition of this kind.

For your first effort you will be permitted to choose th type of composition with which you are most familiar—th

telling of a story out of your personal experience. Suc stories you have been telling since the day you first entere school, but you have been telling them all the time in a sing paragraph. The only difference between them and the on you are now going to write is that from now on you are goin to have *more room* in which to tell your story. What formerl you had to condense into a sentence in order to save spac

u can now, if you think it worth while, expand into a para-
aph. You will have room, also, to introduce more details—
d details, well chosen, are the life of a story. In general,
e "long" composition gives you more leisure and more
om to tell your story fully and effectively.

The paragraphing of a story is not difficult to plan, because
ce stories deal with action, each shift of the action intro-
ces a new stage of the story, and so naturally suggests a
w paragraph.

A study of the following compositions from personal ex-
rience will prepare you more fully for your first attempt at
ginal writing. Your teacher will ask you to examine them
om every angle of paragraph writing. But your attention
ll be particularly called to the way the action of the story
developed through the several paragraphs, and how each
ragraph does its part in producing the effect of the whole
mposition. You will also be asked to analyze each com-
sition by reducing the central point of each paragraph to a
rase or sentence. This exercise will be of great use to you
hen it comes to making outlines for your own compositions
ter.

My Ambition

My ambition is to become a sailor, so I can see the world and have a wonderful time. My parents try to discourage me by telling me that the only way in which to see the world in the navy is by peering through a porthole. They also say that it is continuous hard work, but I tell them I wouldn't mind that. Now that they see I am still determined to enlist, they have at last given their permission for me to do so when I am of age.

Some people who have early ambitions often do not realize them; but I am sure that I, for one, am going to gain mine. I have always been crazy about the sea. I never see a battleship ploughing majestically through

the water that I do not feel a thrill all over me. Every time I meet a sailor I get him to talk about his life on shipboard. There are no stories in the world that can equal tales of the sea.

People may think that children are foolish to decide so early what they want to be. But I have dreamed of my future for a long time, and I hope to have my dreams come true. With the longings I have, I cannot help knowing what made John Masefield write that beautiful poem, "Sea Fever."

A Dire Threat

My mother has a more powerful weapon than she realizes. The mark in conduct on my report card for the last month was not to her liking. I overheard grandma suggest that an early interview with my teacher would doubtless clear matters up, and mother promised to make a visit. That was a terrible threat for me, for I know that the teacher can talk very frankly to parents! I know too well what the future will have in store for me if she and mother ever meet.

I have been a witness when other boys have gone through that experience. As soon as a fellow's mother appears in the doorway of our room, his punishment begins. The entire class administers it. The girls give the unlucky lad looks in which amusement stands out more prominently than anything else. The boys look at him with sympathy, but they can't quite hide the fact that they're glad that they're not in his shoes. Meanwhile the victim keeps his eyes glued to his book in an effort to hide his misery.

But what he goes through in the classroom is only the first installment of his punishment. The second is waiting for him at home. My heart goes out to the poor chap. The mere thought of seeing mother and the teacher discussing my shortcomings before the class sends chills running up and down my spine. I'm going to prevent such an interview.

Building a Fire Out-of-Doors

At last we stumbled on a perfect place to build a fire. Quickly we got to work. The selected place was about two hundred feet of clearing all around. What a clearing! Not a tree or bush was near enough for a spark to set on fire.

Each boy was sent to find a suitable flat rock with which to make a foundation, and not one boy came back empty-handed. Soon a pretty solid foundation was laid, and the hardest part of building a fire was to begin.

We then divided our party into twos, and off we went to get the best fuel available. Not so very far from the camp site we came across the very thing we were looking for—a dead log, dry as tinder, a genuine prize. Together we hauled it to the camp, where with our short axes we hacked it into pieces small enough to fit our miniature fireplace.

We stuffed generous handfuls of lichen among small twigs and piled the dry wood on top. I lit a match, cupped my hands, and touched it to the kindling at the base. A ribbon of smoke curled up and then a tiny flame licked through. In no time at all we had a fine crackling fire at which to cook supper.

A Sad Story

Boys sometimes don't get much coöperation from their parents when they try to do something. As soon as spring was on the way, I went hunting for big sugar maples. These trees are few and far between in northeastern Massachusetts, so I had quite a tramp before I located enough to get any quantity of sap. As I didn't have enough pails to go around, I borrowed some of my mother's preserve jars to hold the sap. The job of collecting and emptying it kept me busy, but at last I was the proud owner of six gallons.

I planned to boil the syrup down on our kitchen range, but mother planned otherwise. She remembered very distinctly the unpleasant odor that lurked in every corner of our home for a week after the boiling down last year. She announced that any boiling that was to be done would be done outside. That meant that my precious sap would have to be put in a cool place until a pleasant Saturday should roll around.

For two whole weeks the sap stood in my cellar. Two rainy Saturdays prevented me from building an outdoor fire and I began to lose heart. At last the sap showed signs of spoiling, and mother insisted that the six gallons be thrown away at once. It was with great sorrow that I parted with the sap that took so much labor to collect, and as I dumped it out I resolved to retire for good from the maple-sugar industry.

The Scheme That Failed

Our teacher lets nothing get by her. A quartet composed of two girls, another boy, and myself were called for board work. The teacher had previously stated that we might erase anything that was written on the main board. This board extends the entire length of the room, and it was completely covered with written work. The day was unusually warm, and the spring fever was in every one of my veins. So I promptly took a place at the small side board which was spotlessly clean. I wanted to share my good fortune, so I gave a suggestive

nod to the other boy of the group, who caught the idea at once. He quickly took his place beside me at the small board, leaving the two girls to do all the erasing of the work on the front board.

The teacher, who rarely has anything put over on her, had been watching the proceedings with considerable interest, although we were ignorant of the fact. The grins on our faces were quickly transferred to those of our classmates when the teacher calmly invited us boys to erase the main board first and then resume our former places if we wished to. For the next few minutes the chalk dust flew thick and fast. We worked to the accompaniment of the laughter of our classmates, who were overjoyed at the way we had been caught. To me that front board seemed as long as the Erie Canal.

A Trying Situation

A doting father is making things uncomfortable for me. A caller at my house frequently asks me how I am getting along in school. My marks aren't anything to boast about; so I just say that I'm getting along all right. Then he goes into a long recital concerning his daughter's talents. According to him, she merely has to glance at a page and everything on it is hers. He adds that every subject comes natural to her, and that the teacher showers her with compliments.

Until now my father has not made much of a fuss over me or over my marks. Since he has heard of this girl's brilliant school work, he has become very exacting. I am quite sure that those accounts he has heard are exaggerations; but as my father never went to a public school, he doesn't know the conditions there, and he believes it all. He insists on having reasons why I can't get better marks. When I inform him that there are only two or three pupils who do perfect work he wants to know why I can't be one of those two or three.

Two Ways of Working

There are some amusing things in any classroom. In ours, I find the arithmetic period the most interesting.

When I'm head over heels in a puzzling problem, I sometimes look around at my classmates to rest my weary brain. After I have found reason for a smile or two, I start again to wrestle with my sums.

The girls amuse me greatly. When the teacher informs them that there are but five more minutes in the period, they get excited. Some of them shake their hands up and down as though to discourage Father Time's advance. Their brows are wrinkled and they present a picture of distress.

The boys appear to be in a very different state of mind. They are never too busy to give ear to the clang of the fire truck down the street, or to enjoy the hum of the motor in the airplane sailing above the school. They do not become excited because time is flying. They remember that other days are coming and with them other examples.

An Embarrassing Mistake

My classmates must think I have an eye for business. Each pupil of the class was required to write an informal invitation to a birthday party. The notes were then read aloud for the benefit of the class. After each writer had finished reading his note, the class passed judgment on his work.

One girl read her note and concluded with the sentence, "Your presence will be greatly appreciated." I thought this was one of the worst errors she could possibly have made, and was quick to tell her so. She looked puzzled, and asked me my reason for making such a statement. I told her I thought it was very rude to hint for presents from her guests.

Immediately the teacher burst into a fit of laughter and the class, which is usually rather slow to see a point, followed suit. I then discovered that the girl meant that she would enjoy the company of her guests rather than their presents, as I had thought. No one ever felt any more embarrassed than I did. I was sure that my classmates thought that the gifts of my friends counted for more than their company with me.

Besides discussing the paragraphs in relation to the compositions as a whole, you should make a through study of each paragraph separately, in respect to all the points that go to make a good paragraph. Make a list of

good beginnings and endings
interesting details
sentence structure
especially expressive phrases
colorful words
forceful and attractive titles

All the while you are studying and discussing these examples, be getting ready for your own first original story of more than one paragraph. Try to have not less than three paragraphs. Take several days to think the subject over. As soon as you have settled upon a story, make a rough outline of it, using a single phrase or sentence to sum up each paragraph. Be sure that each paragraph deals *with one thing only.* After the plan has been definitely settled, work out each paragraph by itself. Try to have each paragraph grow naturally out of the one before it. The last paragraph should, in a way, do the work of the ending sentence in the one-paragraph composition.

Revise the whole thing carefully before you pass it to your teacher.

6. Descriptions of More Than One Paragraph

It is not difficult to paragraph a "long" descriptive composition, because each paragraph must be a picture in itself, exhibiting a different point of view of the larger picture presented by the composition as a whole. To put more than one picture into a paragraph would be like taking a second picture with your kodak without changing the position of the film.

Study the following example. Note that *each one* of the

three paragraphs presents *a separate picture* of the Zeppelin's flight over New York City.

> In Manhattan the Zeppelin's progress was marked by a wave of enthusiasm that rolled up and down the island's avenues. Every open corner, square, and plaza was filled with staring humanity, as word of the dirigible's coming was spread by radio and telephone.
>
> Traffic halted abruptly. Motorists climbed from their seats to join the standing throngs. The air was filled with the roaring of steamship, factory, and railroad whistles, and the voices of the earth-bound crowds.
>
> One thousand feet above it all, aloof and seemingly indifferent to the pandemonium, the great ship floated with graceful, powerful ease, looking against the dull sky as though darkly sullen at the doubt of her capacity that had arisen from the rents in her left fin, which had been suffered in the terrific storm through which she had passed a few days before.

The first paragraph describes the scene from the *point of view of the crowds in the streets. Every available space was filled with staring humanity.*

The second paragraph describes *the welcome*—a welcome that could only be made known to the airship's company by a roar of sound. *The whole air is filled with the roaring of . . . whistles and the voices of the earth-bound crowds.*

The last paragraph describes the scene from *the point of view of the Zeppelin itself.* The writer cleverly contrasts the serenity and grace of the great ship aloft with the noisy tumult on the earth below.

In the following passage from *Oliver Twist* each of the four paragraphs carries a picture of its own. See what they are.

Stop Thief!

> "Stop Thief! Stop Thief!" There is a magic in the sound. The tradesman leaves his counter, and the carman his wagon; the butcher throws down his tray; the

baker, his basket; the milkman, his pail; the errand-boy, his parcels; the schoolboy, his marbles. Away they run, pell-mell, helter-skelter, slap-dash: tearing, yelling, screaming, knocking down the passengers as they turn the corners; rousing up the dogs, and astonishing the fowls; and streets, squares, and courts re-echo with the sound.

"Stop Thief! Stop Thief!" The cry is taken up by a hundred voices and the crowd accumulate at every turning. Away they fly, splashing through the mud, and rattling along the pavements: up go the windows, out

run the people, onward bear the mob; a whole audience deserts Punch, in the very thickest of the plot, and, joining the rushing throng, swell the shout and lend fresh vigor to the cry, "Stop Thief! Stop Thief!"

"Stop Thief! Stop Thief!" One wretched breathless child—terror in his looks, agony in his eyes, large drops of perspiration streaming down his face—strains every nerve to make head upon his pursuers; and as the crowd follow on his track, and gain upon him every instant, they hail his decreasing strength with still louder shouts, and whoop and scream with joy. "Stop Thief! Stop Thief!"

Stopped at last! A clever blow! He is down upon the pavement; and the crowd eagerly gather round him; each newcomer jostling and struggling with the others to catch a glimpse. CHARLES DICKENS

The first paragraph gives a picture of the crowd that rushes from every quarter toward the sound of the voices that are calling, "Stop Thief!"

The second paragraph describes the pursuit of the boy by the constantly enlarging crowd.

The third gives us a brief picture of poor Oliver, as he tries in vain to outrun his pursuers.

The fourth gives us a picture of the end of the chase—brief and brutal.

Read again the paragraph that describes the gathering of the crowd. Notice how the enumerating of all the different people that join the wild chase at the call of "Stop Thief!"—the butcher, the baker, the candlestick maker—gives the reader the impression of a great crowd swarming from every direction, and how that idea is intensified by the last part of the paragraph.

What picture words are used to describe *the chase* in the second paragraph? What sentence in particular shows the excitement of the mob?

As you read the third paragraph, you are filled with sympathy for poor little Oliver. What descriptive words help to arouse this sympathy in our hearts?

What good descriptive words are found in the concluding paragraph?

Make a list of effective (1) verbs; (2) adverbs; (3) adjectives.

Study the two pictures in the following selection. The first paragraph is full of *color;* the second is full of *sound.* Each paints a separate and distinct picture, but both blend beautifully together to make a picture of Wendy's house.

> High in the tree tops of the Never-Never-Never-Land, Tinker Bell placed the little house that was built for Wendy. The tree tops are soft as velvet; and in the

evening at twilight are bejewelled with tiny mauve, and white, and blue lights. The mauve lights are boy fairies, the white, girl fairies, and the blue lights are darling little sillies who are not quite sure what they are.

And the still air is filled with the singing of birds and the ringing of hundreds of little fairy bells. But the sweetest sound of all is the fluting of Peter Pan's pipe, as he sits outside the little house and calls to the spring to make haste, because with the spring comes Wendy.

What is the subject of the first paragaph? The second?

What words and phrases make the paragraphs delightful reading?

Study the following compositions written by pupils in the same way. Note that each paragraph is a picture in itself, representing a different point of view of the larger picture portrayed by the composition as a whole.

Some of these compositions have a sort of story in them. But since the chief purpose, even in these, is to describe something—a scene, a person, or a group of persons—it is proper to call them descriptions.

Study also the means used by the writers of these paragraphs to make us see the pictures. Make a list of the most expressive words and phrases you can find.

Watching the Rain

I was curled up in my chair on the Portland express one morning last summer as we ran through a heavy rain. On my lap lay a magazine I had tried in vain to read. It was more interesting to watch the rain.

The rain pelted against the window at my chair and I sat watching the drops as they chased each other down the pane and joined in zigzag streams that rolled down to the window sill. Through the window on the opposite side of the car, upon which the rain did not beat, I

could look out and see the rain driving in slanting lines across the landscape.

It was so cozy and quiet in the parlor car, it was a real luxury to settle back in my easy chair and listen to the steady beating of the rain. This and the rhythmic "click, click" of the wheels over the rails made a drowsy feeling come all over me until at last I fell fast asleep.

The Brokerage Office

As we shot up the elevator I was told that I was about to see a place where fortunes are made one day and lost the next—a brokerage office.

The first thing that struck me was a very bright ribbon of light, about a foot wide, on the opposite wall. This ribbon seemed to be travelling fast and on it were letters and figures which I was told were the names and prices of stocks. Everybody in the room sat with eyes glued on this moving band of white.

Occupying one whole side of the room was a huge blackboard, in front of which boys were rushing back and forth putting up numbers and taking away others, as the "tickers" announced changes in the prices of stock.

These "tickers" were very interesting machines. Out of them poured an endless stream of paper, about half an inch wide, which coiled itself into a wastebasket. On the strips are printed the quotations which are later posted on the board.

Everything about the place had a business air. Little was said, and what was said was spoken in a low voice. The language used was strange to me. The clerks were moving about fast but quietly. One clerk at a desk kept busy answering three different telephones. Everything moved fast but silently.

In the Rigging

One summer afternoon I had the good fortune to be aboard an old fishing schooner in Gloucester harbor. To get a better view I plucked up courage enough to climb

the main mast. With my hands gripping tightly the shaky rope ladder I started the long climb. Higher and higher I went. The deck seemed to be getting smaller all the time. Still up I went. The higher I climbed, the narrower the ladder seemed to become.

With both arms hugging the mast and my feet firmly set in the narrow ladder, I looked across the glistening harbor. Far off I could see the long gray breakwater. Gulls flew here and there, poising on their wings and then plunging into the water after their prey. Outside the breakwater a fleet of catboats were racing, their white sails shining against the blue sea. Far out, half a dozen fishing boats were heading home with their catch.

The picture spread out in all directions was so beautiful that I soon forgot my fear. When at last I was told to come down I was reluctant to leave. Slowly and very cautiously I worked my way down. Now the ladder seemed to be getting wider as I peered below, and the floor seemed to be coming up toward me. At last with one spring I was safe again on the deck of the old schooner.

Out o' Luck

Joe, the chubbiest of the three, was staring with wide-open mouth at the jelly beans and licorice which were laid out on the window counter. Every few minutes his chubby cheeks would blow out and then grow smaller. Once he put his hands into his pockets as if to make sure of something, but he drew them out again with plain dissatisfaction. He gave an appealing glance at the window. Then he sat on the curbstone and put his chin in his hands.

All the while a second of the trio, a little negro boy with hair done up in rags, was looking in at a customer that was holding several cones of ice cream. His pockets, too, were empty. He turned and joined his chum on the curbstone.

Wheezer, the third little fellow, was the youngest of the three. He stood near the window with his nose

pressed flat against it. He rapped at the pane of glass and reached out his hand to the storekeeper. But seeing that the man didn't heed him, he, too, went and sat on the curbing.

Playing School

At the little desk she sat with her pencil pointed at the uneven row of chairs that held her pupils. On her tiny nose was a pair of grandpa's gold bowed specs with the lenses missing. Her pretty auburn hair framed her childish face with little ringlets. On her lap was a big book which the make-believe teacher pretended to be reading.

On the right was a large and very beautiful, fussed-up, and becurled doll which had been acquired at the last Christmas tree. In the center, seated in the place of honor, was the battered old Raggedy Ann. She evidently had been very much abused in her younger days, but nevertheless was much loved by her small mistress, for every glance over the specs began or ended at Raggedy Ann's chair. In the third seat was a small teddy bear with one eye and one ear gone. This completed the learned group.

Now and then she turned her attention towards the chairs, for her pupils must recite. The recitation began. "Stand up and spell cat, Cynthy." The curly-haired doll remained motionless, but the teacher said, "Right," and turned to the next pupil. "I'll 'scuse you, 'Lizbeth, 'cause you have a sore finger." She seemed very severe on poor Teddy, gave him a lecture and then said, "School's out, let's look for some jam."

The Deserted Camp

A spot that always lingers in my memory is a forlorn camp on the shore of Mitchell's Pond. Just as one goes around a sharp curve an abandoned camp suddenly comes into view.

The little clapboard cabin stands on the side of a small hill that overlooks the pond. Its decaying walls are gray

with age elements, its roof is sagging, and where once were panes of glass, cobwebs now stretch across the windows. Toads hop around underneath the veranda and snap lazily at the big green flies that buzz around in the warm sun. An old sign bearing in faded letters the words "CAMP HEMLOCK" is now only a roost for birds.

Although the old place has lost every aspect of cheerfulness and hospitality, there is something about it that never fails to catch my eye and that haunts me long after I have left it. I find myself wondering who lived in it in the days when it was full of life and what misfortune compelled the owner to give it up. Children were happy there once. I wonder if they are happy still.

These compositions should be studied not only as examples of description, but from every angle of good paragraph writing. Do not be afraid to point out what you believe to be faults in them. Many are not perfect. Eighth-grade pupils do not write perfectly; if they did they would not be in the eighth grade. The value of the lesson will be in proportion to the amount and kind of discussion which the teacher and the class can provide.

You are now ready to write original descriptions of more than one paragraph. Try one of two paragraphs first. Take plenty of time to think your subject over. Make each paragraph a picture in itself. Make the picture visible.

7. Expositions of More Than One Paragraph

In some ways an exposition requires more careful planning than either a story or a description. A story may lack details that might have added interest to it, but since we are not aware of the absence of them, their omission results in no serious loss. In a description, likewise, some things not only may be left out, but ought to be left out. Too many details may spoil it. A description is not a photograph in which

every detail meets the eye. It is rather a sketch which our imagination fills in with details of its own creation and choice. An overdone description offends good taste.

The same is true, to a certain extent, of exposition. Not everything can be put into an exposition. The result would be confusion instead of clearness. Everything not closely related to the subject must be excluded. No subject can be fully treated in the three or four short paragraphs that you are now being taught to use.

But it is most important that everything essential to a clear explanation of a topic should be included. The omission of a single important point might spoil the whole explanation. This is why it is especially important that expositions be carefully thought out before any attempt is made to write. An outline is a positive necessity in the preparation of an expository composition. Each heading in your outline will be later developed into a paragraph. The problem of paragraphing is settled once your outline has been made.

Study the following compositions written by pupils with particular reference to the outline upon which they were constructed. Make phrase or sentence topics for the paragraphs in each one.

How to Sew On a Button

After finding a suitable button that matches the material or serves as a trimming for it, first see whether the button has holes or a shank. Next, select the thread, which should match the material. Usually one strand of thread is strong enough. A double thread is liable to twist and tangle. Arrange the garment the way it will be when buttoned. Mark the place for the button and lay the button on the mark. Put on your thimble, thread the needle, and you are ready.

Just beneath, on the underside of the material, take a few stitches to fasten the thread securely. If the button

has a shank, sew through the loop loosely enough to let the button move freely. If the button has holes, sew up through one hole and down through another, several times, keeping all the while a pin under the threads that pass through the holes. When the button seems securely fastened, take out the pin.

Finally, wind around the threads that fasten the button, close to the material, some of the thread that remains in the needle. This makes a stem. Put the needle through to the wrong side, take a few back stitches, cut the thread, and there you are!

Telling the President

1828–1923–1928

It was a cold afternoon in December when a worn-out horse carrying a tired rider over the Lebanon road plodded his way from Washington clear into Tennessee. The rider was a messenger looking for the home of Andrew Jackson, who had lately been elected the President of the United States. After fording streams and enduring many hardships the messenger reached the "Hermitage." Upon arriving there, he explained why he had come. "Jackson was elected on November 10," he said, "and this is December 9. I have had a terrible trip. I used seventeen horses coming through." "You don't say. We must hurry and tell the folks," was the reply. There were no telephone wires to buzz the news to Andrew Jackson.

The shrill ring of a telephone broke the stillness of the night in the Coolidge farmhouse in Plymouth, Vermont, on the second of August, 1923. Not an hour before President Harding had died. Washington was calling Plymouth. Coolidge was President. An old man came down the stairs to the living room, lantern in hand, with his son, Calvin Coolidge, following him. There he administered the oath of office to his son and over the wires the news spread to the outside world.

Wires were humming, telephones were ringing, radios were broadcasting the returns of the presidential election. It was November, 1928. Five seconds after all the votes

were counted the news was flashed to every one within listening distance. The cables under the sea were alive with the news. Western Union, Postal Telegraph, American Telephone and Telegraph, Radiograph, and Radiophone combined with the Associated Press agencies to tell the whole world that a new President of the United States was elected.

A Punishment of Colonial Days

In the olden days the village square was the center of interest. Right in the heart of the square were the stocks. This was a wooden frame with holes, in which the legs and hands of a culprit were confined. The stocks were seldom empty, because people were put into them for very slight offences.

A person that celebrated too freely by getting drunk found himself in the stocks the next day with several hours to think over his misdeeds. Although he did not suffer actual pain, he felt his position keenly. He was a horrible example to the men of the community, who might have had considerable sympathy for the culprit, but didn't dare to show it. It was useless for the unhappy man to expect any sympathy from the women of the town. So he looked for none in that quarter.

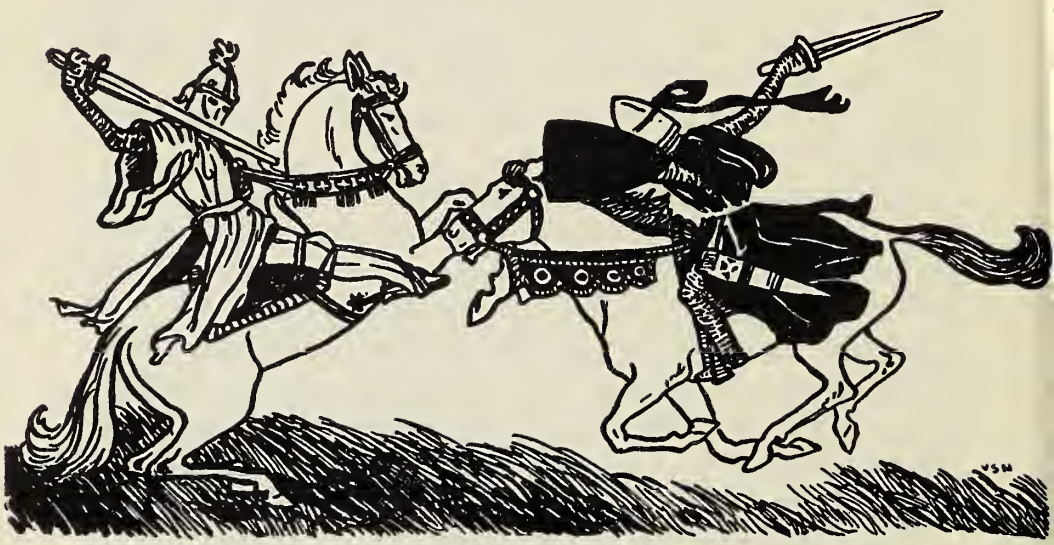
The urchins of the village were a real torment to the unfortunate in the stocks. Some of them seized the opportunity of settling old scores, and they found enjoyment in throwing apple cores or similar missiles at him. The youngsters were not reproved by the adults for such conduct, because their elders thought that the culprit deserved all the humiliation that could be heaped upon him. With such punishments facing them, it is no wonder that most of the people of those days took care to mind their p's and q's.

The Training of a Knight

In the olden times it was the ambition of every son of a noble family to become a knight. Only very brilliant boys ever had their wish granted. A long course of

training lay before them before the honor of knighthood was conferred upon them.

The chosen lads were allowed to remain at home until they were seven years old. They were then sent to court or to a neighboring castle to act as pages. A knight not only had to know how to fight, but he had to make himself agreeable in the company of ladies. In order that he might become accomplished he was taught music and chess while he was a mere lad. When fourteen he became a squire and accompanied the lord whom he



served, on his travels. He also learned to care for horses and to handle the weapons of a knight.

At twenty-one the squire became a full-fledged knight. The candidate's first night was spent in prayer in church with his future weapons in sight. The next day he was clothed in white and led to the altar where he promised to fight for his church and country, to respect women, to protect the weak and old, and to defend those who were oppressed. After these vows were administered, a knight or a lady tapped the candidate on the shoulder with a blade of a sword and admitted him to the company of knights. The honor and respect afterwards shown to the young knight depended upon how well he lived up to the vows he had taken.

Making the World Smaller

The American business man of today, with his trolleys, trains, autos, airplanes, radios, and telephones, is quite a contrast to the pioneer of a hundred years ago.

In those days a man who wanted to cross the continent had to buy a wagon and make his way slowly overland, fighting Indians and enduring all kinds of hardship, while now a person can seat himself comfortable on board a fast train and be whisked across the country at the rate of sixty miles an hour. He has high-powered cars for business or pleasure trips, and trucks to carry his merchandise over the roads. He can board a comfortable trimotored Ford cabin monoplane at Boston and arrive in New York one and three-fourths hours later.

His voice can be transmitted across the continent by telephone through overland wires and even to foreign countries through undersea cables. More wonderful still is the wireless. A person may sit in his home and listen to music broadcast from a station many miles away. Ships at sea depend on this means of communication to send signals of distress, and the government uses it to send messages in code between stations. These wonderful inventions make the world grow smaller every day.

CHAPTER VIII

LETTER-WRITING

1. Friendly Letters

A friendly letter should be a good substitute for a short visit. It should be interesting and original and should give your friend some pleasure—and perhaps a little fun.

Here are two letters written by Phillips Brooks, once a bishop of Massachusetts. He was a great traveler and a splendid correspondent. He dearly loved children, and he sent to his nieces letters from every country he visited, many of them written on ocean liners and aboard speeding trains.

In all of them he told about those little happenings of the day which make the most interesting letters.

Palace Hotel
Santa Fe, New Mexico
May 9, 1884

Dear Gertie,

It is very hot here, and the sun is shining down upon my window dreadfully. But the things one sees out of the window are very queer and interesting. The houses are built of mud, and almost all of them only one story high. Indians and Mexicans in bright red and white blankets walk down the street. Funny little donkeys are wandering about, with small children riding on their backs and kicking them with their small naked heels. There are some barracks across the street with a flag flying and a few soldiers lounging in the shade. Up the street there is a great cathedral whose bells are ringing for some service. We are over seven thousand feet above the sea and the air is so dry that you are always thirsty and cannot get enough ice water.

How I should love to take a Back Bay car and come down to one of those lovely five o'clock teas, and drink and drink and drink lemonade for three quarters of an hour.

Tomorrow we start across the Desert to California, and when you get this I shall be at Los Angeles, which everybody says is just as beautiful as Paradise. How I wish you could take a swift car and join me there. We would eat oranges and figs and grapes and apricots and all the good things that make your mouth water when you think of them.

Your affectionate uncle,
Phillips

Hotel Danielli
Venice, Italy
July 24, 1885

My dear Mary,

How pretty it must be with you this afternoon; not half as hot as Venice, I am sure. But ever now and then

a breeze comes floating from the water and there are gondolas skimming by, the beautiful St. Giorgio rises opposite out of the sea, and the bells are lazily ringing for two o'clock, which is the time when the pigeons come to be fed in the Piazza of St. Mark. It is all very soft and lazy and beautiful.

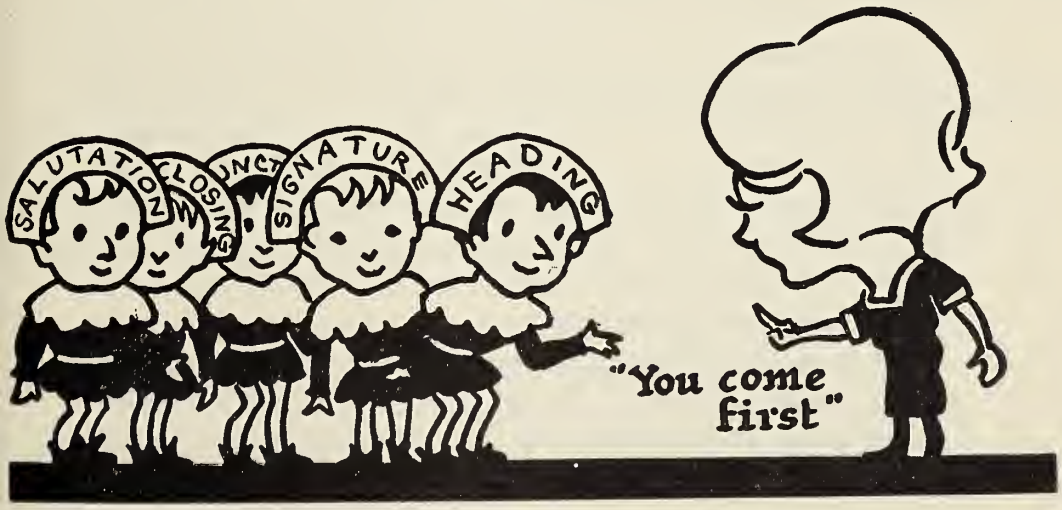
I wish you could see it all. The queen is here, and every evening the young prince comes out on the Grand Canal, and hosts of gondolas are there with lamps and lanterns. Every now and then a company of singers in a gondola goes floating by. The fine band plays in the Royal Gardens. The people shout "Viva Regina Margherita" under the royal windows. The ices of the cafes are really most delicious, and San Marco looks down upon it all in the moonlight and seems to smile.

Oh, it is all very delightful, and I wish with all my heart, that you all were here, so I do.

Affectionately,
Phillips

There are several things to notice about the form of these letters:

Where is the heading placed?
What information does it give?
What punctuation marks are used and why?
Where is the salutation placed?



What punctuation mark is used after it?
Where does the first word of each paragraph begin?
What complimentary closings are used in each letter?
What punctuation mark follows each?
Where is the signature placed?

Write a letter to a friend. Do not think that you must have something unusual to write about. The everyday happenings are interesting if you make them vivid and real.

The following letter was written to the boys and girls of Old Windsor School in Brooklyn, New York, by the principal, who had been away for several months on a leave of absence.

Paris, France
April, 1928

Dear Girls and Boys of Old Windsor:

From Paris, where spring is working its gipsy magic, I am sending you a brief message.

As I write, I am seated in the gardens of the Tuileries, where occurred practically all the great events in France's history. A gentle rain is falling, but that does not keep Parisians at home. Hundreds of people, boys and girls, men and women, are walking about, playing their games, listening to a band concert, talking, reading—and one is writing a little letter to far-away girls and boys across the sea where her heart is.

A moment ago, my writing was interrupted by a brisk shower's causing us all to seek shelter. I was attracted by an old brass bell much like the one we sometimes use in the playroom. Following the sound, I found myself at the door of a red and white canvas tent into which little children were passing with their mothers and fathers. I paid the admission fee, fifty centimes (about two cents), and passed in, becoming, for the moment, a little child. The attraction proved to be an old-fashioned Punch and Judy show. To be sure, I was more interested in watching the children than in listening to this Punch and Judy, for, of course, they spoke French. However,

I found out that French girls and boys could shout with joy and laugh sincerely when the villain got what he deserved, just as you do when we have our little entertainments. I felt quite at home with them and remained until the performance was over.

You will be interested to hear, too, that I visited several schools in Italy and found the girls and boys there keeping records of the events happening in the world. Of course, they emphasized the important deeds of their own countrymen, but were very fair in noting those of other countries. They showed me their drawings of the spring flowers as they bloomed, and sang to me with their soft, sweet, musical voices, of love, of home, and of country. I saw the girls playing "Here We Go Gathering Nuts in May" just as I used to sing it when I was a girl. The boys engaged in a friendly "Tug-of-War" with another class.

After all this, what message can I send from this happy, peaceful garden? Having eaten the bread of friendship in so many countries foreign to ours, and having heard the birds sing on magic spring days—from the vine-terraced hills of Italy to these sunny fields of France —there comes to me but one message which I give you in the words of one of our poets, "Peace and content and love that always stays."

Margaret Laing

What makes the paragraph describing the visit to the schools in Italy so interesting?

Write a letter to a friend telling about some of the things that happen in your own school.

Lewis Carroll, the author of *Alice in Wonderland*, wrote the following letters to a little girl:

My dear Gertrude,

I never give birthday presents, but you see I do sometimes write a birthday letter; so as I've just arrived here, I am writing this to wish you many and many a happy return of your birthday tomorrow. I will drink

your health, if only I can remember, and if you don't mind—but perhaps you object?

You see, if I were to sit by you at breakfast, and to drink your tea, you wouldn't like that, would you? You would say, "Boo! hoo! Here's Mr. Dodgson drunk all my tea, and I haven't got any left!" So I'm very much afraid, next time Sybil looks for you, she'll find you sitting by the sad sea-waves and crying, "Boo! Hoo! Here's Mr. Dodgson has drunk my health, and I haven't got any left!"

And how it will puzzle Dr. Maund when he is sent to see you! "My dear Madam, I'm sorry to say your little girl has got no health at all! I never saw such a thing in my life!" "You see she would go and make friends with a strange gentleman, and yesterday he drank her health!" "Well, Mrs. Chataway," he will say, "the only way to cure her is to wait till her next birthday, and then for her to drink his health."

And then we shall have changed healths! I wonder how you'll like mine! Oh, Gertrude, I wish you would not talk such nonsense!

Your loving friend,
Lewis Carroll

Christ Church
Oxford
Oct. 28, 1876

Dear Gertrude,

You will be sorry, and surprised, and puzzled, to hear what a queer illness I have had ever since you went. I sent for the doctor, and said, "Give me some medicine, for I'm tired." He said, "Nonsense and stuff! You don't want medicine: go to bed!" I said, "No; it isn't the sort of tiredness that wants bed. I'm tired in the face." He looked a little grave, and said, "Oh, it's your nose that's tired: a person often talks too much when he thinks he nose a great deal." I said, "No; it isn't the nose. Perhaps it's the hair." Then he looked rather grave, and said, "Now I understand: you've been playing too many hairs on the piano-forte." "No, indeed I haven't," I said, "and it isn't exactly the hair: it's

more about the nose and chin." Then he looked a good deal graver, and said, "Have you been walking much on your chin lately?" I said, "No." "Well!" he said, "it puzzles me very much. Do you think that it's in the lips?" "Of course!" I said. "That's exactly what it is!" Then he looked very grave indeed, and said, "I think you must have been giving too many kisses." "Well," I said, "I did give one kiss to a baby child, a little friend of mine." "Think again," he said; "are you sure it was only one?" I thought again, and said, "Perhaps it was eleven times." Then the doctor said, "You must not give her any more till your lips are quite rested again." "But what am I to do?" I said, "because, you see, I owe her a hundred and eighty-two more." Then he looked so grave that the tears ran down his cheeks, and he said, "You may send them to her in a box." Then I remembered a little box that I once bought at Dover, and thought I would some day give it to some little girl or other. So I have packed them all in it very carefully. Tell me if they come safe, or if any are lost on the way.

Your loving friend,
Lewis Carroll

Notice that the last sentence in the following letter does not begin with *hoping*, or *trusting*, or any other word ending in *ing*.

25 East Tenth Street
New York City
Sept. 11, 1928

Dear Frank,

Mother hopes that you and your father will use our shack in the mountains as a resting-place on your trip to Canada.

You will have no difficulty in finding it, I am sure. The state road brings you to Rainbow Lake. At the railroad depot take the dirt road to the left until you reach the Inn. The next left turn here will bring you to the water's edge. Our shack is the third on the right.

The key is under the upper right-hand corner of the slab of granite that serves as a doorstep.

Good luck, good weather, and a fine trip!

Cordially yours,
Harold Hathaway

Write a letter to a friend giving him directions for reaching a theater or a summer or winter resort you have visited.

FRIENDLY NOTES

A friendly note is chatty but brief. Usually the heading is omitted. Sometimes the place and date are written at the end of the note.

AN INVITATION

My dear Alice,

I should like to have you meet my friend, Edith Adams, who is coming to visit us next week. She is an expert skater—skims over the ice like a bird. Won't you meet us at the rink on Friday, the sixth, at four? Edith has offered to teach us some new figures.

Sincerely,
Jane Jeffrey

24 Pine Street
January second

THE REPLY

Dear Jane,

I shall be delighted to meet you and your friend, Edith Adams, on Friday. She's a dear to be willing to teach us. If I ever learn to cut an "eight" on the ice I shall give a party to celebrate the event.

Cordially yours,
Alice Amar

The Breakers
January third

A NOTE OF INTRODUCTION

A letter of introduction is usually presented in person. The envelope should be left unsealed. It is customary to write on the envelope *Introducing Mr.* _____.

Dear Frank,

This will introduce to you Tom Hastings, a classmate of mine, who expects to spend the month of August near your summer home at Sunset Lake. Tom is a good sport and his middle name is "Fun." Treat him like a "buddy" for the sake of

Your pal,
Ralph Delano

When you write a short note, you should use either note paper or a correspondence card. If you use letter paper place the heading lower down on the sheet and widen the left-hand and right-hand margins.

Write a note introducing a former classmate to your cousin, who lives in the town to which the classmate has moved.

A Letter of Congratulation

263 Elm Street
New Haven, Conn.
June 3, 1928

Dear Bill,

You don't know how good it makes me feel to congratulate you, most heartily, upon your promotion. You know I always predicted that you would be a great success in business and now you have made my prediction come true.

Good luck to you, old pal, and more and more success, till you reach the top rung of the ladder.

Very best wishes,
Jimmy

The Reply

37 Bayard Avenue
Pittsburgh, Pa.
June 10, 1928

Dear Old Pal,

I'm lucky to have received my promotion so soon, but I'm luckier still in having a friend like you. You're a wonderful prophet, and I feel like saying, "Tell me some more."

Here's hoping we'll climb that ladder together.

Your buddy,
Bill

Write one of the following:

A letter of congratulation to a friend to whom some happiness or some good fortune has come recently.

A note to a teacher inviting her to attend the next meeting of your club or society.

A note to a classmate giving the reason for your absence and asking him to bring you the lesson assignments.

A letter to the manager of the N. Y. Baseball Club, 104 West 42 Street, New York, asking for a pass for the members of your class to attend a baseball game.

A letter of thanks for the pass.

A letter to your mother telling her about the most interesting thing that has occurred since you left home on a visit to a friend.

A letter to a classmate who is ill, giving an account of an exciting football game.

A note to a friend who has won a prize for a poem which he sent to *St. Nicholas*.

A note to your aunt, who sent you a book on your birthday.

A letter to a friend who sent some snapshots of you taken last summer.

A note to a classmate who won the prize in the domestic science contest.

2. Business Letters

A business letter is written to ask for, or to give, definite information. It is therefore necessary that business letters should be absolutely *correct* in details of form; that they should be *clear* in the wording of the message to be conveyed; that they should be *concise*, *complete*, and *courteous*.

LETTER FORM

The parts of a business letter are:

The heading—the place and date

The inside address—the address of the person written to

The salutation—the greeting

The body—the business message

The complimentary closing

The signature

The envelope address

The return address in the upper left-hand corner of envelope.

Business letters are usually typewritten. In that case the *lock* form (each line beginning *directly below* the preceding ne) is used for the heading, the inside address, and the losing and signature. (Either the block or the slant form ay be used in letters written by hand.)

The proper placing of the letter on the sheet of paper along ith the correct punctuation and capitalization of the parts f the letter create a good impression when the letter is opened. typewritten letter should be placed in the center of the age with wide margins above, below, and at the sides.

HEADING

The heading should begin half-way across the paper, leaving fair margin at the top. Two commas are used to punc- uate the heading, one after the name of the city or town, the ther after the day of the month. Use no abbreviations.

When a letterhead is used, only the date need be added and hould be typed in at the right.

BUSINESS LETTER—FORM MODEL

38 Meadow Street
Lynn, Massachusetts
December 5th, 1929

Bankers Trust Company
501 Fifth Avenue
New York City

Gentlemen:

Yours very truly,
Alfred Jones

INSIDE ADDRESS

The inside address should begin at the left margin. Use a few abbreviations as possible. The following are examples correct inside addresses:

Major John Rollins
War Department Building
Washington, D. C.

Wertheim & Co.
57 William Street
New York City

Automobile Owners Association
66 Court Street
Brooklyn, New York

Dr. John C. Edwards
Hotel Pierrepont
Pierrepont Street
Brooklyn, N. Y.

Franklin Simon & Company
Fifth Avenue at 38th Street
New York City

Mr. Charles W. Hickernell
Secretary Cragston Country Club
Cragston-on-Hudson, New York

Captain Arthur Hollis
Army War College
Fort Leavenworth, Kansas

Hon. James Walsh
Senate Office Building
Washington, D. C.

William Kendall, Manager
Hotel Preston
Beach Bluff, Massachusetts

The Board of Directors
St. Albans Golf Club
St. Albans, Long Island

SALUTATION

The salutation should begin at the margin two spaces below e heading. It should be followed by a colon. The first word d all nouns should be capitalized. The following are correct siness salutations:

Dear Sir:
My dear Sir:
Dear Dr. Irwin:
My dear Mr. Evarts:

Gentlemen:
Ladies:
Dear Madam:
Dear Mrs. Fernald:

COMPLIMENTARY CLOSING

The complimentary closing, like the heading, should begin lfway across the page. The first word only should be

capitalized. The last word should be followed by a comm
The following are correct closings:

Yours very truly,	Yours truly,
Very truly yours,	Truly yours,

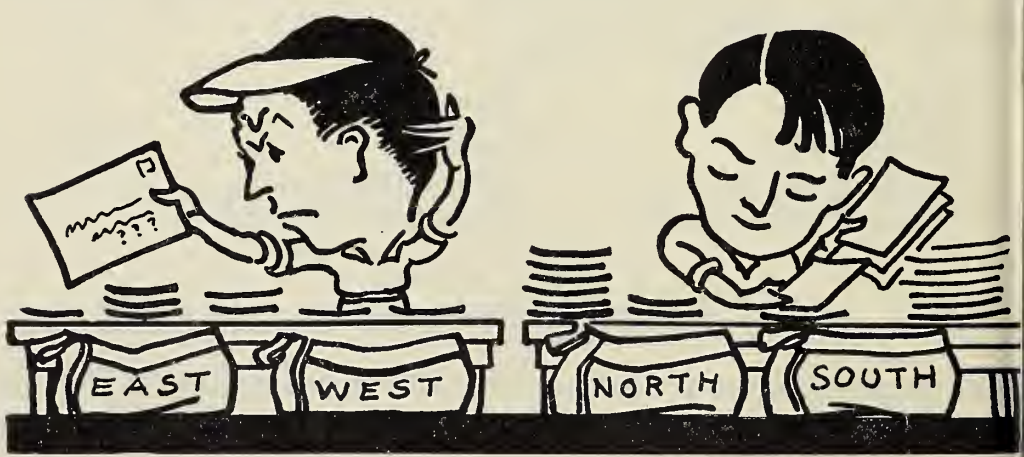
SIGNATURE

The signature should begin directly below the first letter
the complimentary closing. A woman should place (*Miss*)
(*Mrs.*)—in the latter case with or without the name
initials of her husband—before her signature when signing
business letter to a stranger.

(Miss) Edith Earle
(Mrs.) Alice Avery
(Mrs. George C.) Alice Avery

ENVELOPE

Every year millions of misdirected letters reach the De
Letter Office because the writers fail to place a return addre
in the upper left-hand corner of the envelope. The name
the state should never be abbreviated, since one abbreviati



ay be mistaken for another. (Cal. for Col.; Va. for Pa.; ass. for Miss.)

Each of the following envelopes contains a direction that is cessary for the prompt delivery of the letter. Mention the ecial direction in each case.

S. G. Kyle
200 Oliver Ave.
Pittsburgh, Pa.

Mr. Ralph Ross
182 Second Avenue
New York City

32 Bridge St.
Bass River, Mass.

Mr. Roger Caspar
Willow
Greer County
R.F.D. 5 Oklahoma

Draw envelope forms 3½ by 6 inches.

Address an envelope to:

Mr. Arthur Evans in care of Scott, Kydd & Co., 58 West Thirteenth Street, New York

Miss Amy Keegan, Rumble Creek, Montana, Rural Free Delivery 26

Mrs. Helen Colt, General Delivery, Phoenix, Jackson County, Oregon

Mr. Charles Chester, Continental Hotel, Rue de Rivoli, Paris, France

The principal of your school

The pastor of your church

The captain of your football team

Your class president

The editor of a local newspaper

A friend passing through Pinehurst, North Carolina, who will call at the post-office for his mail

Your uncle visiting Mr. Carl Short, who lives at 13 Pleasant Street, West Dennis, Massachusetts

TEST

Which of the following headings are correct? Which i correct? Correct those that are incorrect.

Highland Park,
Port Jefferson, New York
Oct. 6, 1929

200 East Twelfth Street
July 3, 1928.
New York City

Haddon Hall
Atlantic City, New Jersey
January 7, 1930

1080 Dean Street
Brooklyn, N. Y. Aug. 1, 1929

Which of the following inside addresses are correct? Whi incorrect? Correct the errors.

Mr. John Murray
Mill Hill Road
Oyster Bay, New York

Real Estate Exchange
17 Broad st.
Ridgewood, N. J.

Trace Brothers, Realtors,
67 Grand Avenue
Newtown, Long Island

Horace Curtis
Chappaqua
New York

Lucile Midley, Inc.
Harwood Building
Scarsdale, New York.

Root and Velsey
Tappan Road
Norwood

Terry & Gibson, Inc.
9 East Main St.
Bay Shore, L. I.

Dr. James Clark
34 South Eighth Street
Los Angeles, Cal.

Mention the error in each of the following:

My dear Mrs. Teck,— My Dear Madam,
Very Truly Yours, Dear Miss,

Using your home address, write *the heading*, *the inside ldress*, *the salutation*, and *the closing* and *signature* of a letter :

The Department of Agriculture, Washington, D. C.

The Metropolitan Museum of Art, Fifth Avenue at 80th Street, New York.

The New York Edison Company, 140 East 15th Street, New York.

The Board of Education, 500 Park Avenue, New York.

Rearrange, punctuate, and capitalize the following inside ldresses:

chicago illinois marshall field & company

broadway at thirty-fourth street r. h. macy & co new york n. y.

hyannis massachusetts the candle shop main street

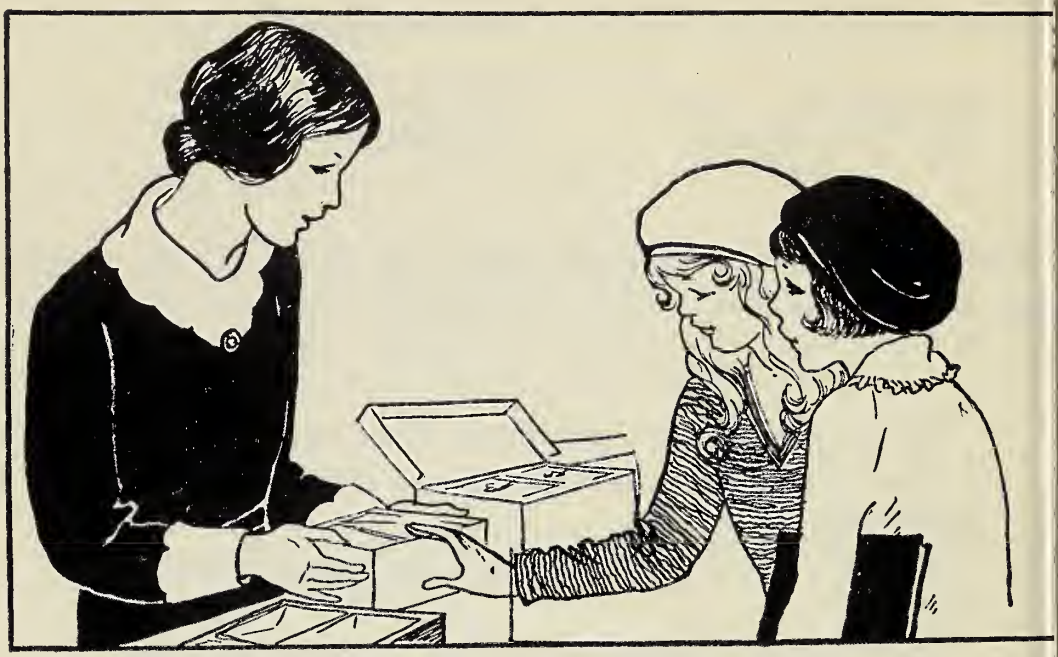
new york city worden and fitch 57 william street

two park avenue new york mr. william r. jones

h. a. becker president lakey machine company muskegon michigan

BODY

A business letter should convey a clear, complete, concise id courteous message, free from such expressions as *beg to ate, in reply would say, enclosed please find, and oblige*, and *anking you in advance.*



STATIONERY

Business letters should be written on white, unruled paper. The sheet is usually about eight and a half inches wide and eleven inches long. It should first be folded so that the lower edge is a quarter of an inch below and parallel to the upper edge, and folded again vertically into thirds.

Kinds of Business Letters

ORDER

Each article ordered should begin on a new line. You should give all necessary information—color, quantity, size, style, catalogue number, unit price, and total price. Omit all unnecessary details.

When the writer is paying the cost of delivery he should specify whether the goods are to be sent by express, parcel post, or freight.

The letter should tell how payment is to be made—by check, money order, or C.O.D. (cash on delivery).

ORDER

347 State Street
Columbus, Ohio
June 8, 1928

Finch and Stone
Broad Street
Columbus, Ohio

Gentlemen:

Please send me the following articles and charge to my account:

3 pairs of black silk socks size 10 @ $2	$ 6.00
3 navy blue silk ties four-in-hand @ $2.25	6.75
6 E&W collars—Ardsley 14½ @ $.35	2.10
	$14.85

Very truly yours,
John Rogers

PROBLEMS

Write a letter to Peter Henderson & Co., wholesale florists at 35 Cortlandt Street, New York City, ordering three packages of each of four kinds of seed. State prices and enclose a check in payment.

Order five articles from the grocery department of R. H. Macy & Co., Thirty-fourth Street and Broadway, New York City. State prices and request that the goods be sent C.O.D.

Order five books from the book department of John Wanamaker, Broadway and Ninth Street, New York City. Have them charged to your account.

Order three articles from Sears, Roebuck & Company, Chicago, Illinois. State how you wish the goods shipped and enclose a money order for the amount due.

Order sporting goods from Alexander Taylor & Co., 22 East Forty-second Street, New York City.

Claim

415 Scarsdale Road
Crestwood, New York
January 5th, 1930

R. H. Macy & Co.
Thirty-fourth Street and Broadway
New York City

Gentlemen:

On January third I purchased a tin clothes hamper in your closet furnishings department. The price was $6.94.

When the hamper was delivered yesterday the paint on the cover was badly scratched owing to improper packing.

Will you please call for the hamper and send me another?

Yours truly,
(Mrs.) Mary Jenks

CLAIM

A claim letter should explain clearly why the goods are unsatisfactory, what mistake has been made, and what adjustment you think should be made by the firm.

A claim letter should be courteous. An abusive letter is not likely to secure the best adjustment of the claim.

CLAIM

28 Ogden Avenue
New York, May 3, 1928

Laird and Jones
300 Fifth Avenue
New York

Gentlemen:

I am returning herewith the monthly statement of my account. It contains an error, which I have underscored.

May I ask you to make the necessary correction and return the statement to me?

Very truly yours,
(Mrs) Mary Evans

ACKNOWLEDGMENT

300 Fifth Avenue
New York, May 4, 1928

Mrs. Mary Evans
28 Ogden Avenue
New York

Dear Madam:

Your letter of May 3 calling attention to an error in the monthly statement of your account has been received and will be given immediate attention.

Very truly yours,
Laird and Jones

JA/BD

The letters in the lower left-hand corner of the acknowledgment are the initials of the person who dictated the letter and the person who typed it.

Write an answer to the following letter:

R. H. MACY & CO. INC.

NEW YORK

June 24, 1930

Mrs. A. K. Adams
Apartment 5 J
12 Fifth Avenue
New York City

Dear Madam:

Our records indicate that your order for a clothes hamper priced at $6.94 was filled.

Will you please let us know whether or not you received this hamper so that we can close our records on this matter?

A self-addressed stamped envelope is enclosed for your convenience in replying.

Yours very truly,

R. H. MACY & CO. INC.

MAW MAW
Enc

All prices subject to change without notice.

MAW are the initials of the person who writes for the firm.

ADJUSTMENT

An adjustment letter should state exactly what the firm is willing to do to adjust the claim, and it should express regret for the inconvenience caused by the error.

If the claim is an unfair one, the letter should express regret that the requested adjustment cannot be made.

Which of the following adjustment letters is good? Which is poor? Why?

ADJUSTMENT

27 Vesey Street
New York City
October 9th, 1929

Mr. Don Beck
34 Second Avenue
New York City

Dear Sir:

In reply to your letter of recent date I wish to say that the filling of your order for motor castings has been delayed owing to a strike among our packers. The strike has interfered considerably with all our shipments, but we hope you have not been greatly inconvenienced by it.

In all probability we shall be able to ship your order in a couple of weeks, as the strike has been settled and the men are returning to work. We shall give your order every consideration.

Yours truly,
J. T. Jones Co.

27 Vesey Street
New York City
October 9th, 1929

Mr. Don Beck
34 Second Avenue
New York City

Dear Sir:

Your order for motor castings, referred to in your letter of Apr. 4, has been delayed by a strike among our packers. The strike has been settled and the men are returning to work.

Your order has been entered for early shipment—probably by Apr. 18. We trust you have not been greatly inconvenienced.

Yours truly,
J. T. Jones Co.

Problems

Roger Powell of 35 Taft Avenue, Bridgeport, Connecticut, ordered a nest of tables from the Grand Rapids Furniture Company, Grand Rapids, Michigan. Upon delivery, it was found that a leg of the smallest table was broken. The damage apparently was due to defective crating. Write Mr. Powell's letter of claim.

James H. Price, of the adjustment bureau of the Grand Rapids Furniture Company replied to Mr. Powell. Write Mr. Price's letter of adjustment.

On August 15 you purchased two Italian pottery candlesticks at the Old Mill Gift Shop, West Harwich, Massachusetts, to be sent by parcel post to your city address. When you opened the package upon your return to the city on September 3, you found that one of the candlesticks was broken. Write a letter of claim.

You ordered a geography at Brentano's, Fifth Avenue at Twenty-seventh Street. Upon examination you found that several pages were missing. Write a claim letter, supplying details as to date of purchase, complete title, and price.

Write to a local firm asking them to correct an error in a bill which charges you for an article you ordered but have not received.

Write three letters such as the adjustment bureau of John Wanamaker, Ninth Street and Broadway, would send to three customers (supply names and addresses) under the following circumstances:

1. The firm regrets that one of the glasses is chipped on the edge. A perfect glass is being sent and the damaged one will be called for.

2. The firm regrets that they cannot make the adjustment requested in your letter of August 3 because the material purchased was not guaranteed nonshrinkable.

3. The firm finds an imperfection in the weaving of the silk in the umbrella returned by the customer which caused the silk to split. A new umbrella is being shipped which, it is hoped, will prove satisfactory.

APPLICATION

A letter of application should convey to the reader that you are intelligent, careful, and neat.

Application

BOY, age 15, good opportunity in office of electrical concern; write, giving education and other qualifications, to Box T 731, Room 200, Times Building.

62 Ninth Avenue
New York City
June 18, 1929

Advertiser
Box T 731
Room 200 Times Building

Dear Sir:

In answer to your advertisement in this morning's Times, I submit my qualifications for the position.

Age: Fifteen

Education: I am a graduate of the Randolph Junior High School, New York City. I completed the two-year industrial course.

Experience: Last year, during vacation, I worked as an office boy in a manufacturing concern.

References:

Mr. Alan Hoe
Principal of Randolph Junior High School
82 Creston Avenue
New York City

Mr. Hugh Wren
Manager, Curtis Manufacturing Co.
432 East Third Street
New York City

I shall be glad to call for an interview.

Very truly yours,
Ralph Egan

Write an application for one of the positions mentioned in the following advertisements:

BOY, for large corporation, $14; good opportunity; state age, education, etc. S 98, Times.

BOY, excellent opportunity for advancement, in large dry goods commission house. Y 2198, Boston Transcript.

BOY, in law office; state age, schooling, experience. A 618, Times.

BOY, run errands, make himself generally useful. J. S. Blank & Co., 112 Madison Ave. N. Y. C.

BOY, 15–17, for large New York City corporation, uptown, city resident preferred; opportunity for advancement; applicant must be neat, willing and courteous; state age and phone number; salary $55 monthly. T 548, Times.

BOY, publishing house requires the services of a bright young boy, 14 to 17 years of age; excellent opportunity; salary $12. Apply Prentice Hall, Inc., 70 5th Ave., N. Y. C.

BOY WANTED, by certified public accountant, opportunity for advancement; write, stating qualifications, salary expected, and if continuation school student. Room 1203, 271 Madison Ave., N. Y. C.

BOY, age 14–16, wanted by large corporation; hours 9–4:30 good surroundings and advancement. F. F., 70 Station D, New York.

BOY, in mail department of private banking house; advancement; state age and qualifications. Box 16, Asbury Park Press, Asbury Park, N. J.

BOY WANTED, bright, strong, energetic, willing worker; student preferred; work in express shipping room afternoons and Saturdays. M 8, Times, N. Y. C.

BOY WANTED; bright young boy, energetic, willing to learn designing; chance for advancement. Apply Apex Textile Designers, 305 Broadway, N. Y. C.

Write an answer to the following advertisement. Tell the *number of rooms, the advantages of the neighborhood, the distance from the beach, the conveniences such as gas and electricity, and the reasonableness of the price.*

WANTED. Small house; good neighborhood; near beach; modern conveniences; moderate price. Box 29, Times.

TELEGRAMS

The essential characteristics of a telegram are clearness and brevity. A lack of clearness may cause misunderstanding

of the message and a lack of brevity will add considerably to the cost of the telegram.

Telegraph companies have a standard rate for telegrams of ten words and for day or night letters of fifty words. Every additional word increases the cost. Each figure in a number counts as one word. (275 is counted as three words.) There is no charge for the name and address of the receiver and none for the name of the sender of the telegram.

TRAIN LATE MISSED CONNECTIONS SAILING
WEDNESDAY ON OLYMPIC ARRIVE TENTH
JOHN CLARK

Shorten the following telegrams to ten words each:

I have lost my purse containing my railroad ticket please telegraph twenty dollars to me by the Postal Telegraph Company

I regret to inform you that I am obliged to leave town upon important business I will telegraph you the date of my return

Write a telegram to your brother asking him to meet your mother, who will arrive on the Berengaria docking at ten o'clock Tuesday morning at Pier 25.

You were delayed uptown and did not reach the station in time to catch your usual train at four-forty, but you will come on the five-fifteen. Telegraph this information to your mother.

Write a telegram of ten words informing a customer that the goods ordered by him have been sent by express and will reach him on Thursday.

Telegraph to the Berkeley-Carteret Hotel, Asbury Park, N. J., reserving two rooms and bath for three people and giving the time of arrival as Sunday afternoon.

Your father unexpectedly goes south thereby making it necessary for your mother to postpone her visit to your aunt. Write a telegram explaining the situation.

You expect to be in Chicago on Saturday. Telegraph a business man in that city asking him to wire you making an appointment for you to see him.

Telegraph the congratulations of your family to your aunt upon her birthday.

You find it necessary to cancel an appointment. Telegraph to your friend explaining the reason for the cancellation.

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 1201-S

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 2133 So. Michigan Ave., Chicago, Ill.
Wabash 4321, Local 88

AUG 1 PM 2 37

CA 2 35 9-BLOOMINGTON IND 1 2 14 P
HENRY B WELCH
221 EAST 20 ST
TRAIN LATE MISSED AFTERNOON CONNECTION ARRIVE
TOMORROW MORNING DEARBORN STATION
WILLIAM F BROWN

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

PART TWO

GRAMMAR

CHAPTER I

THE SENTENCE

1. Sentences Defined

A sentence is a complete thought expressed in words.

A sentence that makes a statement is a *declarative* sentence.

A sentence that asks a question is an *interrogative* sentence.

A sentence that expresses a command or entreaty is an *imperative* sentence.

Any one of these sentences expressed with strong feeling, such as joy, sorrow, fear, etc., becomes an *exclamatory* sentence.

The meaning of the sentence determines the kind of punctuation mark that should be used at the end of the sentence. What mark is placed at the end of a declarative sentence? An interrogative sentence? An imperative? An exclamatory?

2. Taking Stock

Place the right punctuation mark at the end of each of the sentences in these paragraphs. Begin each sentence with a capital letter.

> The Spartans lived in Laconia they were sometimes called Lacons they had a strange rule that required all Spartans to speak briefly and never use more words than were necessary for this reason a short answer is often called a laconic answer.
>
> Philip of Macedon wanted to become master of all Greece he raised a great army and made war upon the other states until nearly all of them were forced to call him their king then he sent a letter to the Spartans in Laconia saying, "If I go down to your country I will level your great city to the ground"

In a few days the answer was brought back to him when he opened the letter he found only one word written there that word was "*if*"

3. Recognizing Sentences

If you failed to obtain 100 per cent when you "took stock" in the preceding lesson, it shows that you need more practice in recognizing sentences. See if you can get 100 per cent in this exercise.

A

ORAL

In some of the examples in this exercise a group of words that does not make a sentence is written as a sentence. In others, two sentences are run together with only a comma between them. Some of the examples are correctly written.

Find, first, the sentences that are correctly written; next, each group of words that does not make a sentence; and last, the groups of two sentences run together as one, with only a comma between them.

1. For long years Launcelot was the glory of knighthood. And rivaled King Arthur himself.

2. The wind blowing harder than before shaking the vessel with its mighty strength.

3. When the fire apparatus came shrieking down the street. The automobile driver parked in safety at the curb.

4. The star hitter came to the plate and the game was quickly over.

5. When the box was opened nobody spoke. But stood looking at its strange contents.

6. Seeing Captain John Smith with his head on the block and the axe about to descend.

7. Robin Hood robbed the wealthy travelers of their money. Which he gave to the poor.

8. A Boy Scout's motto is "Be Prepared."

9. The bell rang all too soon. Ending the game the children were playing.

10. When the warm weather came it melted the snow on the mountains, the streams overflowed. Flooding the land on the banks.

B

ORAL

Find the sentence errors in the following examples and correct them. Some of the examples are free from errors. Which ones are they?

1. Robinson Crusoe was alarmed to see the footprints. Because he didn't know whose they were.

2. The boys on the team were glad. They had won the game for their school.

3. Silk is made in the cocoon of the silkworm then the thread is spun and woven into cloth after that it is made into garments of various kinds.

4. Aladdin took his wonderful lamp he rubbed it with his hands. And the genii appeared.

5. The smith turned the handle of the bellows. A thousand sparks flew up and were lost in the cobwebs of the darkened ceiling.

6. Look first to the left and then to the right. Before you cross the street.

7. Mother is very good to us she gets our meals she mends our clothes she always tries to make us into fine men and women.

8. Suddenly the Captain spoke up again. We thought his voice was a little changed.

9. Since Lindbergh flew to Paris. Every boy wants to become an aviator.

10. The prince was now a big boy. He was stout and sturdy. With fine, muscular shoulders.

C

ORAL

In the following exercises all the sentences have been run together without capitals or periods.

Read the paragraphs aloud, dropping the voice and making a long pause at the end of each sentence:

his stories frightened people worst of all they were dreadful stories about storms at sea and walking the plank by his own account he must have lived his life among very wicked men my father was always saying the inn would be ruined because the people who came were so frightened I thought he really helped business, for he made fine excitement in a quiet country life some men pretended to admire him they called him a "true sea dog" and a "real old salt" and such names he stayed month after month if father mentioned his bill, the captain blew through his nose so loudly that he frightened my poor father out of the room all the time he lived with us none of us had ever seen his great sea-chest opened

a dear little girl sat in a big armchair out of all proportion to her size the little curly head peeping from a large bonnet looked like a little chicken breaking through an eggshell a large pair of spectacles adorned her flat little nose she was making believe knit, as she had seen her grandma do so often when I saw her she was all stooped over as if she were trying to pick up a lost stitch, and her two little fat hands worked clumsily at a big stocking the little girl, bonnet, glasses, and stocking were a good imitation of grandma

D

Is It a Sentence?
Yes or No

ORAL

The following examples contain sentences and groups of

words that are not sentences, although the latter are written with capitals and periods.

Study the examples carefully, and decide which are sentences and which are not sentences. Be ready with your reasons.

Change the nonsentence groups, or add to them, so as to make them express complete thoughts.

1. At length this set me thinking about whether I could make a canoe.

2. When all the Knights of the Round Table had arrived at Camelot.

3. Sometimes they woke in their garret bed and heard the horsemen gallop by.

4. The mother bird tried to drive away the bad boys who came to steal the eggs from the nest.

5. If you start off to school some morning and find you are going to be late.

6. Ben, who was looking carefully at the suit, scarcely heard the words the salesman spoke to him.

7. A strong wind, filled with rain, picking up the tent from over our bare heads.

8. They had only to cross a plank and climb a steep bank which was slippery with damp grass.

9. The snow which fell steadily, noiselessly.

10. All the water which supplied the town was pumped from artesian wells dug deep into the earth.

E

WRITTEN

Copy the following paragraphs and restore the capitals and periods, which have been purposely removed from them:

jim had risen an hour earlier than usual that morning sitting beside his little home-made radio set he looked impatiently at the clock very slowly the hands were

creeping toward six o'clock that meant it was nearly eleven o'clock in London jim twisted in his chair he really was very sleepy but he could not let an opportunity like this pass by there was the clock striking six jim turned his attention again to the radio and heard from it the voice he had been waiting for clearly and distinctly across the

atlantic ocean came the voice of the king of england the wonder of the radio had made possible for jim and millions of other americans an audience with the king

a short, fat little man was the landlord—so fat that he seemed in danger of bursting his clothes about his ears was a growth of curly hair, but his shiny head was as smooth as a billiard ball his face was always wreathed in smiles a pair of kindly blue eyes peered out under white feathery eyebrows a squat nose occupied the middle of his face, looking as if it had been put on by some billposter, as it was not exactly straight perhaps from constant smiling, the corners of his mouth were slightly turned up he was the very soul of merriment and good humor

F

Recognizing Sentences

ORAL

Some of the following examples are composed of two sentences run together. Find these, separate the sentences, and punctuate them properly.

Some of the examples have in them a group of words that is not a sentence at all. Find these, make them into a sentence that can stand alone, or attach them correctly to the sentence that precedes. In doing this you may make any necessary changes in the wording.

1. The boy who used to come to school without having done his home work and give the teacher all kinds of excuses about it. I saw him yesterday.

2. Mary's mother took her to the theater and she enjoyed the play and they went to have some ice cream, also. Which she liked very much.

3. None of us understood what the visitor said, but we listened politely. We always do.

4. John, wanting to do us all a favor and to please the teacher, too.

5. Have you been invited to the party, we have.

6. When Mother talks in that tone of voice and with that look in her eye which means trouble for us.

7. The president, after making a long speech in which he explained his ideas and in which he appealed to the loyalty of the people.

8. One day while John was doing his home work and hearing his chum calling went out.

9. He could hardly believe his eyes when he saw a robin hopping along the pathway.

10. I just made a blot on my paper, may I have another piece, please?

G

Recognizing Sentences

ORAL

Read the following paragraph aloud, indicating by the dropped voice and a long pause where each sentence ends and the next begins.

Rewrite the paragraph, inserting the necessary capitals and periods.

this proverbial old gentleman, Benjamin Franklin by name, had a round, full, kindly face his shoulders were slightly bent from hard work, but his carriage was stately nevertheless he had a firm mouth and nose, not unlike those of Washington he was bald in front, but had long flowing locks on the back of his wise old head his twinkling eyes showed him to be a man of good humor he wore the clothes of his period, and the day he walked down the street in Philadelphia one could not but think he was a wise old proverb escaped from *Poor Richard's Almanac*

H

Sentence Practice

WRITTEN

Find the groups of words in this exercise that express complete thoughts.

Find those which are made up of two sentences run together. Separate these, and punctuate them properly.

Find the nonsentence groups and turn them into sentences by changing the wording of them, or by adding words to them, in such a way as to make them express a complete thought.

1. Between you and me there must not be any quarrels. Nor between Jim and Joe.

2. I carried four books home, my mother did not like this.

3. Thomas Jefferson was a very great American. Also third president and author of the Declaration of Independence.

4. I went to the movies, my mother gave me the money.

5. I have a wonderful dog named Laddie Boy. A big Airedale.

6. The toy airplane that I made would not go, then I changed the right wing a little and it went.

7. Have you ever seen gentians, they are blue flowers.

8. One can cross the Atlantic Ocean in five days in a fast boat. Less than two days by airplane.

9. Here is a large new battleship, it has eight guns on each side.

10. Every city has a mayor and city council. Also a school board.

4. The Parts of a Sentence

Every simple sentence has two parts: First, what is spoken of, called the subject; second, what is said about the subject, called the predicate.

A strong west wind drove the clouds away.

A strong west wind is the subject of the sentence; *drove the clouds away* tells or asserts something about the strong west wind, and is the predicate.

Write subjects for the following predicates:

_____ stood on the corner.
_____ met a party of Indians.
_____ went to gather nuts.
_____ asked me to ring the bell.

Write predicates for the following subjects:

Only three of the lost balls _____
The road over the mountain _____
The Boy Scouts _____
My baby brother _____

What is the subject and the predicate of each of the following sentences?

Wild geese fly north in the spring.
March was named for Mars, the God of War.
May was named for a beautiful goddess called Maia.
A battleship was anchored in the harbor.
A severe storm damaged the crops.
The early bird catches the worm.
The blue flag, or iris, grows in moist places.
The wild rose is a favorite flower.
The men sang as they marched.
His papers were quickly sold.

In all the above sentences the subject precedes the predicate. In the following sentences, the predicate, or part of the predicate, comes before the subject:

Merrily ring the bells.
Clear, crisp, and sparkling was the night.
Boldly they rode and well.

SUBJECT	PREDICATE
The bells	ring merrily.
The night	was clear, crisp, and sparkling.
They	rode boldly and well.

What is the subject and predicate of each of the following sentences?

Under the spreading chestnut tree the village smithy stands.
Behind him lay the gray Azores.
At the door on summer evenings sat little Hiawatha.
Down the chimney came St. Nicholas.
All day long we waited for him.
Beyond the meadows was the sea.
Down the mountain side came the climbers.
All that day we rode over country roads.
After breakfast we went for a row.

Down the river floated the red canoe.
Brightly gleamed the white sails.
At his doorway, in his wigwam sat the ancient arrow-maker.
Down in a green and shady bed the modest violet grew.
Down the chimney St. Nicholas came.
All through the night she watched.
Late in June we reached the camp.
In England, a thousand years ago, lived King Alfred.
Over on one side of the stage was a cottage.
On each side of the room were low wooden tables.
Near the town stood an old mansion.
Deep lies the snow in winter.
There are twelve boys in our club.
Where are the books?
I placed them there on the table.

5. Subjects and Predicates

What is the subject and the predicate of each of the following questions? If you are in doubt change the question to a statement.

Where did Tom go?
Can you answer that question?
Did you see Frank yesterday?
When did your father leave?
Why are you going home?
Who was at the door?

The subject of an imperative sentence is usually omitted. It is always the word *you* whether expressed or understood.

Stand erect before the class, in an easy position.
Use a pleasant low voice.
Speak distinctly.
Make your talk interesting.

6. Simple Subjects: Simple Predicates

The most important word in the subject of a sentence is called the *simple subject.* The most important word in the predicate is called the *simple predicate.*

The children in our class study history.

The children in our class is the subject; *study history* is the predicate. The most important word in the subject is *children; children* is the simple subject. The most important word in the predicate is the verb *study; study* is the simple predicate.

What is the simple subject and the simple predicate of each of these sentences?

We lived there many years.
Frank went to the ball game.
Bears sleep in caves all winter.
Draw a picture of a tree.
The Japanese have wonderful flower gardens.

Sometimes the simple predicate consists of more than one word.

was singing	shall go
has been studying	will play

When the simple predicate consists of more than one word the last word is the significant word; the other words help the significant word make the assertion about the subject.

Name the simple subject and the simple predicate of each of these sentences:

The train was going at the rate of fifty miles an hour.
He would tramp through the woods for hours at a time.
He has been studying all afternoon.
She has received a letter from her sister.

Will you give me an apple?
I will not go.
I shall see you very soon.

7. Compound Subjects: Compound Predicates

When two or more principal words, joined by conjunctions, are used as the subject of the same verb, the subject is a *compound subject.*

Boys and girls were running through the halls.

Boys and girls is the subject. These words taken together form a compound subject.

When the predicate of a simple sentence consists of two or more words joined by a conjunction it is called a *compound predicate.*

The children laughed and played.

Laughed and played is the predicate of the sentence. It is a compound predicate.

Notice the compound predicates in these sentences:

John came into the room and put his books on the table.

John is the simple subject; *came and put* is a compound predicate.

Harry entered the contest and won the first prize.

Harry is the simple subject; *entered and won* is a compound predicate.

What is the simple or the compound subject and the simple or the compound predicate of each of these sentences?

Men and women marched through the streets.
The knives and forks are on the table.
Kate washed and dried the dishes.
Jack and Jill went up the hill.
Skating and tobogganing are fine winter sports.
Mary put away the toys and swept the floor.
In the center of the road stood a maple tree.
Behind them came the other boys.
Lost time is never found.
The moon was shining brightly.
The tiger prowls about the jungle and searches for food.
We felt a change in the temperature and saw the dark clouds in the sky.
China and Japan are on the other side of the world.
Time and tide wait for no man.
Books and papers were scattered about the room.
The children played and romped all afternoon.

8. Taking Stock

A 100% Exercise

What is the subject and what is the predicate of each of these sentences?

We are studying grammar this year.
Frank ran one hundred yards in fifteen seconds.
Go home quickly.
When does the train leave?
A period is placed at the end of a statement.
A question mark is placed at the end of a question.

What is the simple subject and the simple predicate of each of these sentences?

How the lightning flashes!
Please give me that tennis ball.
Are you going home?

Down on the beach they sat.

In the garden are four cherry trees.

For several hours the huge fire burned brightly.

Which sentences have a compound subject? Which a compound predicate?

The boys were talking and laughing.

Mary and I were up before daylight.

Ann plays and sings well.

Lewis and Clark explored the west.

John and his father went to the circus.

In school we read and act plays.

Time and tide wait for no man.

The police department and the fire department are under the direct control of the city government.

Central Park, Prospect Park, and Bronx Park are among the largest parks in the City of New York.

Your books and papers show evidence of confusion.

France lost Quebec and gave up her possessions in America.

Indians came frequently to town and bought their provisions.

The colonists cleared the land and built forts for protection.

CHAPTER II

PARTS OF SPEECH

How well do you know the parts of speech? Test yourself the following review lessons.

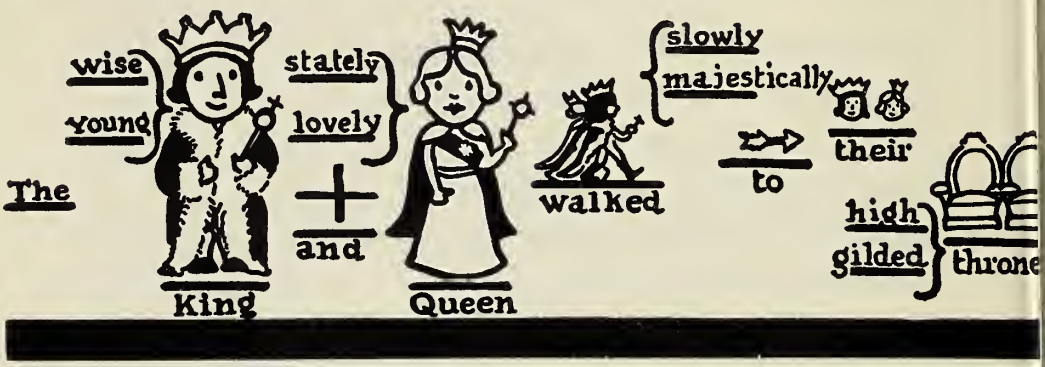
1. Nouns and Pronouns

A noun is a word used as the name of a person, place, or ing.

Names of particular persons, places or things are *proper nouns*. A proper noun begins with a capital letter.

A pronoun is a word used instead of a noun.

The noun for which the pronoun stands is called the *antecedent* of the pronoun.



List the nouns and pronouns in the following paragraphs. Mention the antecedent of each pronoun. Tell also which nouns are proper nouns.

When a nobleman of the thirteenth century needed a new lance, or his lady a new gown, or his peasants a plowshare or other tool, where did they get them? Towns were far apart and usually contained few stores. Both noble and peasant waited to supply their various needs until one of the annual fairs was held in a privileged city. Then they hurried to the city to gaze in wonder at the marvelous goods from far and near, displayed in the booths, and to buy such things as they needed or fancied.

The history of Egypt began thousands of years ago. Queen Cleopatra, the last of the ancient rulers, lived two thousand years ago. And two thousand years before Cleopatra, Egypt was an empire with over a thousand years of history.

2. Verbs

A verb is a word used to express action or state of being.

Action: *jump, run, swim*
State of being: *is, are, was, were, seem, become*

A verb may consist of two, three, or even four words, for example: *has been going, was finished, are playing.* The last word is the significant verb; the other word or group of words is the *auxiliary verb.*

Point out verbs in the following:

There once lived in Greece a very wise man whose name was Socrates. Young men from all over the world went to him for instruction. He said so many wise things in such a charming way that no one ever tired of listening to him.

One summer he built himself a house, but it was so small his neighbors wondered how he could live in it.

"What is the reason," said they, "that you, who are so great, build such a little house for your dwelling place?"

"There may be little reason," said he; "but small as it is, I shall be happy if I can fill it with true friends."

3. Adjectives and Adverbs

An adjective is a word used to describe or modify the meaning of a noun or pronoun.

An adverb is a word used to modify the meaning of a verb, adjective, or other adverb.

List the adjectives and adverbs in the following. Tell the word each modifies.

A flock of birds was chattering noisily in the tree tops.

The cat carried her kittens carefully to the barn and hid them safely in an old barrel.

The roses and lilies planted in the garden grew luxuriantly.

The boys in the gallery clapped their hands enthusiastically.

She left her pocketbook there, on the table.

He comes here continually.

My brother went away yesterday.

Few people in the village had ever heard of him.

Out of the house the rats came tumbling,
Great rats, small rats, lean rats, brawny rats,
Brown rats, black rats, grey rats, tawny rats,
Grave old plodders, gay young friskers,
Fathers, mothers, uncles, cousins.

4. Prepositions

A preposition is a word used to show the relation between a noun or pronoun which is its object and some other word in the sentence.

Which words are prepositions in the following?

He dug a ditch from the river to the stable and let the water run through the building.

High above the old elms that surround the castle the rooks were circling and eddying in a cloudless sea of blue. In the woods on each side of the valley, birds were singing and insects humming in delight at the warmth and brightness of the summer.

A mountain brook ran through the little village. Over the brook there was a narrow bridge. From the bridge a foot path led up the hillside to the cottage.

Some words may be used either as prepositions or as adverbs. Such words as *by*, *down*, *behind*, *up*, are prepositions when they take an object, and are used to show relationship between that object and some other word in the sentence. They are adverbs when they modify a verb.

Tell the part of speech of each of the italicized words:

He ran *by*.	He ran *by* the house.
She fell *down*.	She fell *down* the stairs.
Look *behind*.	Look *behind* the desk.
Smoke goes *up*.	Smoke goes *up* the chimney

5. Conjunctions

A conjunction is a word used to connect words, or groups of words.

Sometimes conjunctions are used in pairs, for example:

neither—nor
either—or

List the conjunctions in the following sentences:

Neither the watch nor the clock is right.
Both the clock and the watch are right.
Rain and hail were falling.
The wind was cold and the sky became overcast.
The boys, tired and hungry, reached home late that night.
Get me a piece of paper and some string.
Are you going, or shall I?
The natives were kind and hospitable.
I hunted high and low for the key.

6. Interjections

An interjection is a word used to express strong feeling or motion. It is not related to any other word in the sentence.

What interjections are used in these sentences?

Alas! the ship was lost.
There came a tap-tapping—'twas spring at the door.
"Up! Up! We are waiting for you."
Hurrah! Our team has won.
Crash! the glass fell.
"Oh!" he cried.

7. Parts of Speech

There is a story in one of our old readers that tells of a meeting held by the *parts of speech* for the purpose of deciding which was the most important. The nouns and verbs asserted that no sentence could be a sentence without them. The pronouns sided with the nouns. The adjectives and adverbs were not at all backward in presenting their claims. No tree could be *green*, no sky *blue*, no rose *red*, nor could the sun shine *brightly* or the wind blow *fiercely* without them. The prepositions and conjunctions said maybe a sentence could not be a sentence without nouns and verbs, but neither could it be a sentence without relation or connection. The little interjections interrupted every few minutes with cries of "Oh!" "Ah!" "Alas!" and so on.

The argument lasted far into the night, but the question could not be settled and the meeting was adjourned with no decision.

What part of speech do you think most important? Why?

8. Taking Stock

A 100% Test

The part of speech under which any word should be classified is determined by its use in the sentence.

The man paid a *fine*.
It is a *fine* day.
"I *fine* you two dollars," said the magistrate.

In the first sentence *fine* is a noun. Why?
In the second sentence *fine* is an adjective. Why?
In the third sentence *fine* is a verb. Why?

To what part of speech does each word printed in italics in the following sentences belong?

Frank has a new *watch.* *Watch* the baby.
Tom made a home *run.*
John and Tom *run* home every day.
We *feed* the chickens regularly.
The horse ate his *feed.*
Each recited the lesson.
Each boy recited his lesson.
John lost a *skate.*
We *will skate* tomorrow.
The *lock* was broken.
Lock the door.
We went for a *walk.*
I *will walk* to the corner.
The ship *will sail* tonight.
We went for a *sail.*
Mary left *early.*
She caught the *early* train.
The bell *rings* at nine o'clock.
Mother has two *rings.*
The boy fell *down.*
He ran *down* the street.
The *play* was interesting.
Children *play* interesting games.
Did you read the *sign?*
Sign your name.
Birds build their nests in the *spring.*
Spring from the diving board.
The lilac is a *spring* flower.

List the adjectives and adverbs in the following and tell he word each modifies:

On a flat road runs the well-trained runner,
He is lean and sinewy with muscular legs,
He is thinly clad, and he leans forward as he runs
With tightly closed fists and arms partially raised.

CHAPTER III

PHRASES AND CLAUSES

1. Sentences, Phrases, and Clauses Compared

In your study of sentences you learned (1) that a sentenc is a group of words that expresses a complete thought, (2 that every sentence has a subject and a predicate.

Above the roof tops is not a sentence because it does no express a complete thought; neither has it a subject or predicate. *Above the roof tops* is merely a group of closel related words. A group of related words is called a *phrase*

The following groups of words are phrases:

through the narrow window
down the hill
after the storm
in the same class

Use the phrases in sentences.

In your study of clauses in the seventh grade you learnec that a clause is a part of a sentence; that all clauses hav subjects and predicates; that some clauses express a complet thought, while others depend for their meaning upon som other part of the sentence.

I will be there when you arrive.

I will be there expresses a complete thought. *When yo arrive* does not.

Each clause has a subject and a predicate.

When the storm is over, he will go home.

When the storm is over is a clause that does not express a complete thought. *He will go home* is a clause that expresses a complete thought.

What is the subject and the predicate of each clause?

Read the following phrases, clauses, and sentences. Make three lists, placing in the first list all the phrases, in the second all the dependent clauses, and in the third all the sentences. Tell the subject and the predicate of each sentence and each clause.

That is near the beach.
Long before daylight.
In the water.
She is a fine swimmer.
He says.
When she heard that.
As if he were hungry.
That James gave me.
Where are you going?
When you came.
A cool shady verandah.
From all directions.
That are valuable.
After the sudden storm.
My sister's hobby is swimming.
During the warm weather.
A friend of the family raced with her.
Of the sweet scent of blossoms.
The silver moonlight made a path across the lake.
When they saw the flag.

2. Compound Sentences

A compound sentence is a sentence consisting of two or more independent clauses.

> A little girl and her mother stood at the rail of a great ocean steamer one glorious May morning, and both watched with anxious eyes the shores of the promised land of America creeping nearer and nearer.

There are two independent clauses in this sentence. Read the first. Read the second. What word connects them?

The clauses in these sentences are independent clauses. Read them.

She was five thousand miles from her old home in Russia, but she was not afraid.

Her mother, brother, and two sisters were with her on the ship, and on the shore waited her father.

The little girl was greatly excited, and can you wonder at this?

She had travelled through many strange cities and across the ocean, and her new home was at last in sight.

Combine these simple sentences into compound sentences:

To be Americans was the first desire of the family. They decided to take American names. (and so)

Our little girl had been christened Mayashe at home. That could be shortened easily to Mary. (but)

She did not like the name of Mary very much. There was one consolation. (however)

She could use her surname always. She did not have to keep it for state occasions. (and)

Independent clauses are connected by *and, but, therefore, also, either—or, neither—nor, besides, however, so.*

Write five compound sentences using one of these conjunctions in each sentence.

3. Complex Sentences

A complex sentence is a sentence which has one independent, or principal, clause, and one or more dependent clauses.

She felt very important when she answered to such a dignified title as Mary Antin.

She felt very important is the independent clause, and *when she answered to such a dignified title as Mary Antin* is the dependent, or subordinate, clause.

Read the independent clause and the dependent clause of each of the following sentences:

When the family changed their old names, they changed also their queer old home-made European dresses.

They bought real American dresses in a dazzlingly beautiful palace that was called a department store.

They had been in their new home just two days when a most wonderful thing happened.

The little girl who lived across the street offered to take the children to school.

As school was almost over for the year, their father decided not to send them until the following September.

When September came, their father took them himself.

He walked so fast that the children had to run to keep up with him.

Combine these simple sentences, subordinating the less important idea:

Mary was twelve years old. She had to start in the first grade. (although)

She was so anxious to learn. She advanced rapidly. (that)

Four months later she wrote a composition. It was printed in the paper. (that)

Independent clauses and subordinate clauses are related by such words as *if*, *unless*, *after*, *since*, *until*, *although*, *as*, *as if*, *because*, *than*, *though*.

Write five complex sentences, using one of the following conjunctions in each: *though*, *because*, *unless*, *after*, *since*.

4. Modifiers

Words and Phrases

Notice the phrases in these sentences:

He was a man *of wealth*.
The jewel box was covered with cloth *of gold*.

The phrase *of wealth* may be expressed by the single word *wealthy; of gold* by *gold.*

He was a wealthy man.
The box was covered with gold cloth.

The phrases *of wealth, of gold,* do the duty of adjectives, and are used as adjectives.

Change to adjectives the phrases used as adjectives in these sentences:

He was a man *of courage.*
She wore a dress *of blue silk.*

A phrase used as an adjective is called an adjective phrase.

While the adjective phrase cannot always be changed to an adjective, it always does the duty of an adjective. It always modifies a noun or pronoun.

We found many wildflowers with white blossoms.

With white blossoms is an adjective phrase modifying wildflowers.

Name the adjective phrases in these sentences and tell the noun or pronoun each modifies:

The signals of the ship were heard distinctly.
The campers found a spring of pure water.
Have you ever seen an elephant from India?
The boy in the brown coat is Thomas.
This is the cow with the crumpled horn.
The girl with the plaid dress was first.

A phrase may also do the work of an adverb.

The man worked with patience.
She answered in anger.

The phrase *with patience* may be expressed by a single word *atiently; in anger* by *angrily:*

The man worked patiently.
She answered angrily.

In the following sentences change to adverbs the phrases sed as adverbs:

The children obeyed with promptness.
Frank welcomed his cousin with joy.

A phrase used as an adverb is called an adverbial phrase. While the adverbial phrase cannot always be changed to an dverb, it always does the duty of an adverb. It modifies the erb, an adjective, or another adverb.

Bring your papers *to the desk.*
The chestnuts ripened *in October.*
The air is filled *with birds' songs.*

To the desk is an adverbial phrase modifying the verb *bring.* Bring *where? In October* is an adverbial phrase modifying *ripened.* Ripened *when? With birds' songs* is an adverbial phrase modifying *is filled.* Is filled *how?*

Name the adverbial phrases in these sentences:

The rabbit ran under the wood pile.
We watched the waves dash upon the rocks.
You must come before dark.
I have never been across the Atlantic.
The children gathered about his chair.
A sparrow flew in the window.
I found some flowers near the cabin.
The wind blew the leaves from the tree.

What phrases are used in these sentences? Tell whether they are adjective or adverbial phrases, and why.

The campers found a spring of pure water.

The vessel was wrecked in a storm.

The soft tinkle of a bell was heard.

The boy in the last seat may stand.

The eighth grade of our school gave a Longfellow program.

From all directions came the troublesome insects.

Saturday afternoon every student went to the football game.

Put it in the box on the table.

The icicles glistened in the trees.

Since the adjective phrase does the duty of an adjective, it must be near the noun or pronoun it modifies. And since the adverbial phrase does the duty of an adverb, it should be near the word it modifies. Some very funny mistakes are made because people forget this rule.

The house is for sale on the corner.

The writer meant, *the house on the corner is for sale.*

Fanny told me that she was going to school over the telephone.

Of course she was not going to school *over the telephone.* The sentence should read, *Fanny told me over the telephone that she was going to school.*

I saw that you wanted to sell your bicycle in the paper.

In the paper modifies *saw.* Rearrange the sentence.

Mary told me that she would come in a letter.

Correct this sentence by placing the phrase *in a letter* near the verb it modifies.

Correct the following:

A kite was found by a small boy hanging on a tree.
She has a ring on her finger of pure gold.

Copy these sentences, supplying phrase modifiers:

Let us go _____.
She walked _____.
I found my cap _____.
_____ it rained.
Put your books _____.
_____ we shall have a spelling test.

Use these phrases in sentences:

in a basket	on the shelf
in the blue dress	in a hurry
from this place	on our porch
almost in ruins	in the classroom

Tell whether you use the phrase as an adjective or an adverb.

5. Modifiers

CLAUSES

In your last lesson you learned that phrases often do the work of adjectives or adverbs. Clauses also do the work of adjectives or adverbs.

In these sentences the dependent clauses are used as adjectives:

The little tree *that is in our garden* was covered with pink and white blossoms last spring.
People *who live in glass houses* shouldn't throw stones.
The girl *who wrote the poem* is only twelve years old.

Notice that the clause *that is in our garden* modifies *tree; who live in glass houses* modifies people; *who wrote the poem* modifies *girl.*

Because these clauses do the work of adjectives, they are called adjective clauses.

In the following sentences the clauses do the work of adverbs:

Make hay *while the sun shines.*
We built a bonfire *where there was a sandy beach.*

While the sun shines modifies *make;* make *when? Where there was a sandy beach* modifies *built;* built *where?*

A clause that does the work of an adverb is called an adverbial clause.

Notice the italicized words, phrases, or clauses in the following sentences. Which do the work of adverbs? Which do the work of adjectives?

Soon we shall go to bed.
In a little while we shall go to bed.
When the clock strikes nine we shall go to bed.

"We" is an *interesting* story.
"We" is a story *of great interest.*
"We" is a story *that interested every one.*

Tell whether the clauses in these sentences do the work of adjectives or of adverbs:

Her mother told her a story that pleased her very much.
We went to visit a friend who lives in New York.
The girl who wrote the poem is in the eighth grade.
He left before the sun rose.
The moon was shining brightly when we went to bed.
As I was crossing the street I saw Tom.
This is the house that Jack built.
Take the book that is on the desk.
Name the discoverer who first saw the Pacific Ocean.
All that glitters is not gold.
When the signal was given the soldier obeyed.
Stand where I can see you.
When you return bring your skates.
If you like, we can go to the beach.
The boy whom you saw is my cousin.

6. Taking Stock

A 100% Test

A

What is the simple or the compound subject of each of these sentences? What is the simple or the compound predicate?

The children played games and ran races all afternoon.
Who invented the steamboat?
Run for your life!
Mother and I made a chocolate cake.
Sunshine and rain make the flowers grow.
May sweeps and dusts her room every day.

B

What word modifiers are used in these sentences? State whether adjective or adverb, and why.

The snow silently covered the earth with a white blanket.
The fairies have left forever.
Are you going to the movies tonight?
The people cheered wildly.
A candle does not shed a steady light.
They worked bravely through the first hard winter.

C

What phrase modifiers are used in these sentences? State whether adjective or adverb, and why.

A large windmill stood near the barn.
The open country was before us.
Can he skate with skill?
The people shouted and cheered in great joy.
The bottle of ink was broken.

The sun rises in the east.

The population of the United States is increasing constantly.

The book with the red cover belongs to Tom.

The merchant traveling through the country sold many shoes.

Curtains of white dotted muslin were at every window.

D

What clause modifiers are used in these sentences? State whether adjective or adverbial and why.

The child who was crying bitterly seemed to be lost.

Every one likes children who are well behaved.

The glass slipper that Cinderella lost was picked up by the King's son.

The garden will look better if we have some rain.

When the fire was out we went home.

We went to see a friend who had just come home from the country.

The tree that fell last night was an oak tree.

Beggars might ride if wishes were horses

As I was crossing the street, I met Tom.

When we reached the top of the hill, we had a fine view of the sea.

Just as he came in, we went out.

CHAPTER IV

EXERCISES IN SENTENCE IMPROVEMENT

1. Recognizing Sentences

In the following exercise:

Find the groups of words that do not make sentences.

Change these into sentences that can stand alone, because they express a complete thought in themselves, or join them correctly. Join them to the sentences to which they belong.

Find all the examples of two sentences separated only by a comma, rewrite them, dividing them properly, and supply the necessary periods and capitals.

1. He shot the arrow straight very seldom did he miss the mark.

2. After posing the child we made a rough sketch of him. A good likeness it was.

3. Most boys enjoy fishing. It is certainly a pleasant recreation.

4. The Merrimac River flows through our city, then through Haverhill to the sea.

5. He gave us each a photograph. Also some little mirrors.

6. You may weed a garden today and weed it again tomorrow, and even then some weeds will escape you. If you are not exceedingly sharp.

7. Every one had an excellent appetite, the breakfast disappeared like magic, and we anticipated an enjoyable day.

8. I am not going on the hike, our guide is absent.

9. The marble contest is an unusual event. As it was started for boys by the Toy-King.

10. We succeeded in paddling the canoe among the lilies. By using great caution.

11. Destroy the refuse around your home you will never need fear if you exercise care in this matter.

12. He said that 1900 was the last year of the last century and not the first year of this century. Which is right.

13. Every day is a little life. Our whole life is a day repeated.

14. Ralph wants to go to college he is a fine athlete.

15. Next week is vacation week I shall be glad, won't you?

16. Boys from the school operated the traffic lights at the corner, this was a hard task.

17. The cheering at the basketball game was very loud. Especially after Charles caged the winning basket.

18. Jamestown was founded in 1607. And Plymouth thirteen years later.

19. John does not like history because he thinks he will have to learn a great many dates our teacher says we need to know only four.

20. Two boys were late for school. Even after all the teacher said yesterday about being prompt.

21. I deliver papers after school. I have to do it rain or shine.

22. At the football game Arthur was the hero. When he ran sixty yards for a touchdown.

23. The captain was very proud of him. When he had accomplished this fine feat.

2. Combining Sentences

A. ORAL

Combine the two sentences in the following groups into a single long sentence by the use of connecting words like *and, but, which, because,* etc.:

1. Last night we listened to the radio. We heard a very good program.

2. Napoleon was one of the world's greatest generals. He conquered most of Europe.

3. Boston is older than New York. It is not so old as London.

4. I have just read a fine book called *The Last of the Mohicans.* The author of it is James Fenimore Cooper.

5. My uncle gave me a dollar for my birthday. I think I shall buy a baseball with it.

6. Soon spring will be here. That is the season during which we play ball most often.

7. I like the winter, also. The reason that I like it is that we can go skating and coasting.

8. John Jones laughed at me. He always does when I strike out.

9. I broke my pencil. I leaned on it too heavily.

10. It is easy to recognize a good sentence in the book. It is not so easy, however, to recognize one on my own paper.

B. WRITTEN

The following sixth-grade composition has been broken up into short sentences. Rewrite the paragraph, combining into one sentence the two sentences enclosed in each set of brackets. You may make slight changes in the wording if you find it necessary.

[In the central part of Maine is the little village of Etna. It lies nestled among the hills.] [Through a part of the village flows a little stream. This finds its way into a quiet pond nearby.] [Bordering the pond is a cool grove of pine trees. Their odor is strong on the warm summer air.] [At the center of the town is the village green. Close by is the white-steepled meeting house and the village school.] It is a perfect type of New England rural village.

3. Writing Longer Sentences

A. ORAL

Combine the two sentences in the group below by using *and, but, which, for, because,* or similar connectives:

1. Harry was the best athlete in the school. He was also the best student.

2. The way women act before a mirror is interesting. Perhaps men are just as vain.

3. The mariners had to look to the stars for guidance. Their compass had been broken.

4. Many pupils fail to make a success of school and life. They never learn how to study.

5. We recognized Lindbergh at once. We had seen his picture many times in the newspapers.

6. Mark Twain says that corn bread, hot biscuits, and fried chicken have never been properly cooked in the North. I don't agree with him.

7. My grandfather is close upon ninety. He still reads with youthful enthusiasm of those glowing days when there were Indians and Bad Men in the Great West.

8. My work is not drudgery to me. It is always a means to an end.

9. We had a slight accident. I had to walk to a near-by garage.

10. A knight in shining armor was riding hard and fast to save the king. The king was kept a prisoner in the castle.

B. WRITTEN

The following seventh-grade composition has purposely been broken up into short, jerky sentences such as little children use when they first begin to write. Rewrite the paragraph, combining short sentences into long ones whenever you think it is good judgment to do so. You should probably not have more than seven sentences in your improved paragraph. You have the right to make slight changes in the wording, so long as you do not change the meaning in any important way.

There are two short sentences in the paragraph which should not be touched. Can you tell which ones they are?

A sheep herdsman lives a wandering life. It is also a lonely one. Soon after spring begins, the sheep-herder takes his flock to the feeding grounds. Often his flock contains more than a thousand sheep. He follows the

sheep when they are grazing. He camps with them at night to guard them. He does not see a living soul for weeks. He lives in a canvas-covered wagon. He does his own cooking in it. His dogs are his only companions. They keep the sheep together. They head off the wanderers. They round them up for the night. These dogs are very intelligent. They take orders at a distance from signs which the herder has taught them.

4. Improving the "Choppy" Sentence

A. ORAL

Combine the sentences in the following groups into *one* longer sentence. Use whatever connectives you think best. Change the wording, if you have to do so; but do not change the meaning.

EXAMPLE

One day Ali Baba was at work at the edge of the forest. He was chopping down trees. He saw a cloud of dust at a distance on the highway.

COMBINED

One day while Ali Baba was at work at the edge of the forest chopping down trees, he saw a cloud of dust at a distance on the highway.

1. The little girl opened the door. She did it quietly. She did not want to waken her mother.

2. She looked at the bed. It was empty. Her mother had gone already.

3. Mary started to cry. Big drops rolled down her cheeks. She sobbed for a long time.

4. Don't forget that Mary was a very little girl. She was not afraid to stay at home. She didn't like to be alone.

5. Suddenly her eyes rested on a glass bottle. It was on the dressing-table. The dressing-table was made of mahogany.

6. Mary tried to reach it. She was too tiny. She took a near-by chair.

7. She sat on the table playing with the bottle. The table broke. The pretty bottle was smashed too.

8. This started Mary's tears again. She sat on the floor completely discouraged.

9. A scratching noise sounded behind the door. It opened slowly. Mary's dog trotted in.

10. Mary stopped crying. She liked her little dog. She was no longer alone.

B. WRITTEN

Rewrite in more smoothly sounding sentences the following compositions which have purposely been reduced to primer sentences:

One summer day my brother and I were walking in the country. We came upon an old house. It was at the edge of a wood. It looked dilapidated. We decided it

must be deserted. We approached with some timidity. We talked in whispers. In the rear was a door. It was hanging half open. Finally we grew bolder. We stepped inside. Even our whispers sounded loud in the empty

rooms. My brother started up the stairs. He suddenly turned around. He came running down again. He had heard a sound. This sound put a stop to his further explorations.

5. Writing Smoother Sentences

A. ORAL

Combine the short sentences in the following groups in the way you have learned to do in previous lessons. Slight changes in the wording are allowable.

1. The United States Naval Academy is located at Annapolis. Annapolis is the capital of Maryland.

2. Annapolis is the oldest chartered city in America. It still retains much of its colonial glory.

3. The Academy was founded in 1845 by the Hon. George Bancroft. He was secretary of the navy under President Polk.

4. Appointments to the Academy may be received from a congressman. Appointments may also be received from the president.

5. The midshipman spends four years at the Academy. He is trained in aviation as well as in seamanship.

6. The teaching is done by naval officers. A few civilian teachers are also employed.

7. The Navy is proud of her football teams. Her men achieve athletic greatness.

8. The Naval Academy wants good athletes. Every athlete must be a good student. He must pass rigid mental examinations.

9. Many boys would like to go to Annapolis. It is one of the best schools of its kind in the world.

10. Study hard. Develop your mind and body. Success may reward your efforts.

B. WRITTEN

You must not get from these exercises in combining sentences the idea that a short sentence is a poor sentence and one that ought always to be avoided. The "goodness" of a sentence doesn't have anything to do with the length of it. A short sentence is often just as good, and sometimes much better, than a long one. It all depends. But one thing is certain: a string of short sentences is very tiresome to the ear. They sound like a page from a primer. Short sentences, too, tend to hold back the story. Long sentences are more pleasant to the ear, and make the story run faster; but, in the same way, a run of long sentences, unbroken by a short one, becomes monotonous, too. The thing you must gradually learn to do is to use both kinds in pleasing proportion.

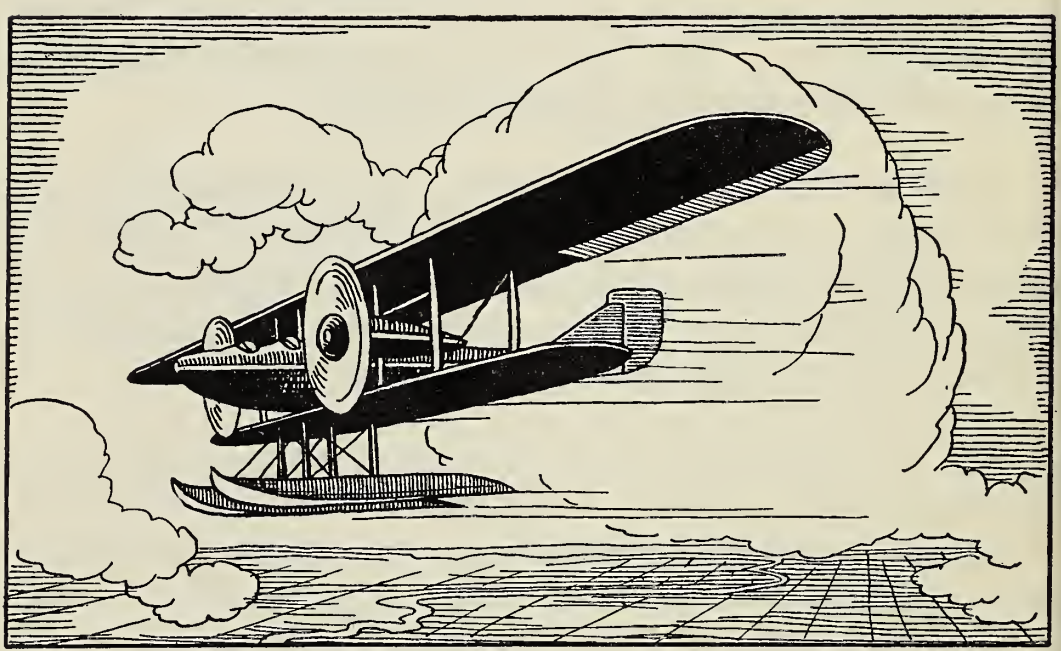
There is no better way for you to learn to write sentences that sound well than to read "out loud to yourself" everything that you write. The ear is a better judge of a sentence than the eye, and will tell you very quickly, if you give it a chance, whether you are writing smoothly or jerkily.

The following compositions have been chopped into short sentences. Rewrite them, combining the "choppy" sentences into longer and smoother ones whenever you think you can do so to advantage.

It took us longer to clean the attic than any other room in the house. From the sloping roof hung cobwebs. The dust lay over everything an inch thick. In a corner stood a huge iron-bound trunk. We dusted it. We opened it. We found yellowed silks. We found large-brimmed hats, with gay ribbons. These had probably been used for wedding finery. Old pictures hung around on the walls. The frames were tarnished. The glass was dusty. The big closet over under the rafters was filled with memories of childhood. There were broken

toys. There were picture books. There were necklaces of beads. There were old coins. The garret was the hardest thing we ever undertook to clean. So many things distracted us from our task.

I stood near the window. I was humming a snatch of music. The postman's whistle aroused me. Out from the room I ran. I made straight for the door. I received a bundle of letters and back I hastened to the living-room. There I sorted the letters. Each piece of mail was eagerly scanned by me. The expected letter was not there.



The propellers of the seaplane began to churn the water around me. I felt a thrill go all through my body. Later I ventured to look over the side. The Hudson River looked like a little ribbon of silver winding below us. It was a beautiful sight in a way. But the noise was terrific. My heart kept thumping fast. Slowly we sailed back to the river. We sailed in a great curve. We touched its surface lightly. We were at rest again.

CHAPTER V

NOUNS AND PRONOUNS

1. Number

Nouns may be singular or plural. What is a singular noun? What is a plural noun?

Study rules for plurals—page 369.

Tell whether each noun used in the following sentences is singular or plural:

The mariners heard the warning bell.
Rip Van Winkle was a shiftless fellow.
The recipe calls for two cupfuls of flour.
Take the ashes out of the stove.
He is studying physics.
The girls do not care for mathematics.
The state government makes its own laws.
Be careful when you use sharp-pointed scissors.
There were several bright-colored scarfs on the table.
Take care of the pennies and the pounds will take care of themselves.
There is no better way to improve your vocabulary than to read good literature.
My comrades and I sought shelter in the wigwam.

Pronouns, like nouns, may have different forms to express singular and plural number.

Write in one column all the singular pronouns in this list, and in another, all the plural forms: *I, we, me, us, he, him, his, she, ours, theirs, them, it.*

The following pronouns are always singular: *every one, each, anybody, everybody, either, no one, nobody.*

The pronoun *you* may be either singular or plural.

You have a new dress. (one person)
You have been good pupils today. (several persons)

Give the number of the italicized words in the following sentences:

They brought *us* safely home.
We thanked *them* for *their* kindness.
Each must bring *his* own lunch.
Every one was present.
Mary's aunt brought *her* two *scarfs* from Paris.
We saw the fire on the shore.
Anybody could do that.
Did *you* see Tom and Mary? I saw *neither*.
Somebody was playing the *piano*.

2. Possessive (Genitive)

Notice the italicized words in these sentences.

The *spider's* web was broken.
The *children's* toys are in the box.

These nouns show possession. The form of the noun used to show possession is called the possessive (genitive) form.

Singular nouns form the possessive by adding an apostrophe and s. Plural nouns that do not end in s form the possessive in the same way.

Singular possessive: *boy's, girl's*
Plural possessive: *children's, women's*

Plural nouns ending in s form the possessive by adding an apostrophe only.

boys', girls'

If people own things together the apostrophe and s is used with the last name.

Barnum and Bailey's Circus

Nouns that are names of inanimate things are seldom written in the possessive form. An *of* phrase is generally used instead.

the cover of the book	the end of the war
the point of the pencil	the gist of the story
the color of the car	the top of the world

Phrases such as the following are idiomatic; that is, peculiar to the language. The 's does not indicate possession.

a week's vacation	a stone's throw
a month's rest	a dollar's worth
a day's pay	a minute's peace

POSSESSIVE PRONOUNS

The words *my, mine, his, her, hers, your, yours, our, ours, its,* are the possessive (or genitive) form of the pronouns. They are *never* written with the apostrophe.

Whose gloves are these? They are *mine.*
Whose book is this? It is *his.*
I have no pencil. May I use *yours?*
I have my doll. She has *hers.*

Read the possessive pronouns in the above sentences.

Write sentences containing *ours, hers, his,* and *theirs.*

Notice the italicized words in these sentences:

That is *my* book.
That house is *our* house.

My and *our* are used as adjectives. *My* modifies *book; our* modifies *house.* When the possessive form is used in this way it is often called a *possessive adjective.*

What possessive pronouns are used in these sentences?

The boy said the marbles were his.
Are these gloves yours?
Yes, they are mine.
I thought they were hers.
The dog is yours. Take care of him.
The game is ours.
The drawing that received the prize was mine.
Was it theirs?

3. Gender

Some nouns refer to males, some to females, some to individuals that may be either male or female. Others refer to objects that are neither male nor female.

The *boy* went to school.
The *girl* has a new book.
The *child* is crying.
The *desk* is broken.

Boy is a noun that means a male; *girl* names a female; *child* names an individual that may be either male or female; *desk* names an object that is neither male nor female.

Which of the following nouns denote males? Females? Which denote either male or female? Which denote neither?

Robert	Edith	heroine	tigress	baby
friend	foe	cousin	uncle	pupil
desk	wagon	prince	daughter	clerk
heiress	duke	children	physician	niece

A noun or pronoun that denotes a male is said to be in the *masculine gender.*

A noun or pronoun that denotes a female is said to be in the *feminine gender.*

A noun or pronoun that denotes either a male or female is said to be *common gender,* while a noun or pronoun that indi-

cates an object that is neither masculine nor feminine is said to be *neuter gender*.

He, *him*, and *his* are masculine pronouns; *she* and *her* are feminine; *it* is neuter. The other pronouns have no gender, that is, they may be used instead of masculine, feminine, or neuter nouns.

What is the gender of each noun and each pronoun in the following sentences?

My friend invited me to a picnic.
The stranger studied the guidebook.
The old pilot told us many stories.
Father said we might go.
You must give it to me.
She lent it to me.
The story pleased them.
Every one believed him.
Have you the pencils?
David Copperfield is the hero of one of Dickens' novels.

4. Person

Some pronouns always stand for the person speaking. They are *I*, *my*, *mine*, *me;* plural *we*, *our*, *ours*, *us*. Some always stand for the person spoken to. They are *you*, *your*, *yours*. Some represent the person or thing spoken of. They are *he*, *his*, *him; she*, *her*, *hers; it*, *its;* plural *they*, *their*, *theirs*, *them*. All pronouns used to indicate the speaker, the person spoken to, or the person spoken of are called *personal pronouns*.

Pronouns that indicate the person *speaking* are said to be in the *first person;* those that indicate the person *spoken to* are said to be in the *second person;* those that indicate the person *spoken of*, the *third person*.

Here is a table of personal pronouns:

	SINGULAR	PLURAL
First person	I, me, mine	we, us, ours
Second person	you, yours	you, yours
Third person	he, him	they, them
	she, her	
	hers, his	
	it	

Although *it* refers to things, it is classified as a persona pronoun.

Since nouns nearly always denote the person, place, or thing spoken of, they are said to be in the third person.

5. Antecedents of Pronouns

Frank brought a friend with him.

In this sentence the pronoun *him* is used instead of the noun *Frank*. The noun to which the pronoun refers, or for which the pronoun stands, is called the *antecedent* of the pronoun.

A pronoun agrees with its antecedent in *gender* and *number*

Frank brought a friend with him.

The antecedent of *him* is *Frank*. *Frank* is a singular, masculine noun. *Him* is a singular masculine pronoun.

Jane's mother gave her a new pair of skates.

The antecedent of *her* is *Jane's*. *Jane* is a singular, feminine noun. *Her* is a singular, feminine pronoun.

You will have no trouble using the right pronoun when the *gender* and the *number* of the antecedent are clearly shown.

Such a sentence as the following, however, may cause you trouble:

Everybody has—.....—own dictionary.

Everybody is a singular pronoun, common gender. Strictly peaking, the sentence should read,

Everybody has his or her own dictionary.

But as this sounds awkward, the masculine pronoun only is sed:

Everybody has *his* own dictionary.

A pronoun agrees with its antecedent in *gender* and *number.*

Fill in the blanks in these sentences with pronouns:

Every one should look out for _____ own hat.
Some one has forgotten _____ coat.
Each pupil should answer _____ letters promptly.
Every one brought _____ lunch.
The teacher wrote _____ pupil a recommendation.
If each one pays _____ share, we shall have plenty of money.
Every citizen should perform _____ civic duties.
Each pupil will make a list of _____ favorite stories.
The stenographer left _____ position.
The boys brought _____ own books.
The children said that _____ would study.
Frank and Edward trained the dog _____ own.
Each took _____ own drinking cup.
Neither boy brought _____ geography.
Both brought _____ readers.

6. Taking Stock

A 100% Exercise

A

Use the plural form of the following nouns in original entences:

salmon	tax	pony	wolf	Mr.
alms	key	chief	goose	riches

B

Fill the blanks with correct possessive pronouns or possessive adjectives.

One of the boys brought _____ ball.
Will somebody lend me _____ pencil?
I have no book. May I use _____?
One of the girls came with _____ aunt.
Every one had _____ work finished.

C

Write the possessive (or genitive) form of the italicized words.

Mrs. Johnston money
a *month* vacation
the *baby* ball
boys games
Ann Howe candy
Baker & Sons shop
women votes
Hughes house

D

What is the gender of each of the following:

lad	them	each
playmate	ours	uncle
railway	you	mountains
master	goddess	heroine

E

What is the gender, number, and person of the pronouns in these sentences?

Every boy respects his parents.
Every girl did her work.
John and James have found their books.
No pupil must leave his place.
All the birds have left their nests.
She and I will go.
We built the house ourselves.
Who will go, you or I?
Did you or she bring the books?
We were in Boston last week.

F

Fill the blanks in these sentences with correct pronouns:

Each boy told _____ story of the accident.
John waved _____ hand as _____ went by.
Neither of the boys had paid _____ dues.
Every one must do _____ own work.
Each named _____ favorite story.
Either boy will lend you _____ knife.
All the pupils brought _____ books.
Neither of the boys knew _____ way through the woods.

CHAPTER VI

NOUNS AND PRONOUNS IN SENTENCES

1. As Subjects

Nouns and pronouns have different uses in sentences.

Nouns and pronouns as *subjects:*

The *boys* went fishing.
We ate our lunch in the woods.

Boys is the simple subject of the first sentence; *we* is the simple subject of the second sentence.

What nouns and pronouns are used as *simple subjects* in these sentences?

The train whizzed past.
The snow quickly melted.
Did you see Tom?
Everybody was present.

2. As Objects of Verbs

Kate tore her dress.

Kate is the subject of the sentence, *tore* is the verb. *Kate tore* is an incomplete thought. *Kate tore* what? *Dress* completes the thought of the verb. *Dress* receives the action expressed by the verb.

The word that completes the thought of the verb by naming the receiver of the action is called the object complement, or the direct object of the verb.

The direct object of the verb answers the question *whom?* or *what?*

We saw him yesterday.

We saw whom? *Him* is the object of the verb.

Father sold his car.

Father sold what? *Car* is the object of the verb.

Name the direct object of the verb in each of these sentences:

The cook baked a cake. The stone struck her.
We found them in the woods. We saw them yesterday.

A verb may have a compound object, just as it may have a compound subject.

He saw Tom and me.
We gathered apples and nuts.
I study history and geography.

Fill in the blanks in these sentences with objects:

The boys caught _____. Did John finish _____?
The catcher dropped _____. I found a _____.
Father saw _____. Hear that _____!

Name the object of the verb in each of the following sentences. Which verbs do not have an object?

I wrote a letter to the captain.
He finished his work before five o'clock.
The old tree at the corner was blown down.
The wind was strong last night.
Did you see her yesterday?
Give the books to them.
Mary spilt the ink on her new dress.
We went to school early.
They built canoes out of birch bark.
The sun rises in the east.
The boys played tennis all morning.
After a long journey, Columbus found a new world.
Then came a blinding flash from the clouds.
Sparks from railroad locomotives often cause forest fires.

3. As Objects of Prepositions

We sailed from Boston.
He sent the books to me.

We sailed from would be incomplete; we must sail from somewhere. *Boston* is the object of the preposition *from*. In the second sentence, *me* is the object of the preposition *to*.

What word is the object of the preposition in each of th following phrases?

to the house	for him	to every one
by the desk	beyond the house	into the basket
near the door	behind her	over the fence

What nouns and pronouns are used as the objects of preposi tions in these sentences?

A willow tree grew beside the brook.
The house is near the corner.
The baby hid behind the door.
Give the flowers to her.
With whom were you talking?
To whom did you speak?
Everybody was pleased with the game.
He has a collection of minerals.
Have you read the story of King Arthur?
I saw a robin on the lawn this morning.

4. As Subjective Complements

PREDICATE NOMINATIVES

He is a great traveler.

He is the subject of the sentence; *is* is the verb. *He is* what? *Traveler* completes the thought. *Traveler* does not, however, complete the thought by naming the receiver of the action, because no action is expressed. *Traveler* completes the thought *by referring to or explaining the subject.*

A word that completes the thought of the verb by referring to or explaining the subject is called a subjective complement.

Only verbs that express being or becoming ever need a subjective complement. The most common verbs that show state of being and take subject complements are: *am, are, is,*

was, were, been, feel, taste, smell, seem, look. Verbs like *become* and *grow* may also take subjective complements.

What words in these sentences are used as subjective complements:

He is my partner.	Grace is the tallest girl.
It must be they.	Who rang the bell? It was I.
The gift was a great help.	He was president of his class.
Who is it? It is I.	He became a great aviator.

A noun or pronoun used as a subjective complement is often called a predicate nominative.

Write three sentences that contain a subjective complement.

5. Indirect Objects of the Verb

The four uses of the noun and pronoun mentioned so far in this lesson you studied in the seventh grade. There is a fifth use that will be new to you.

They bought the child some shoes.

In this sentence *They* is the subject, *bought* is the verb, *shoes* is the direct object of the verb; *They bought shoes. Child* tells for whom the shoes were bought.

She gave him some money.

She is the subject, *gave* is the verb, *money* is the object of the verb; *She gave money. Him* names the person to whom the money was given.

A noun or pronoun used to show to whom, or for whom, an act is performed is called the indirect object of the verb.

Notice the indirect objects in these sentences:

He gave the *girl* a flower.
Frank lent *him* his basketball.

He gave a flower to whom? *He lent his basketball* to whom? *Girl* is the indirect object of *gave; him* the indirect object of *lent.*

Instead of the indirect object you may very often use after the direct object a phrase beginning with a preposition.

Father bought me a sled.
Father bought a sled for me.

Will you show me your new hat?
Will you show your new hat to me?

The indirect object of the verb answers the question *to whom* or *for whom.*

List the indirect objects in these sentences:

Lend me your pencil.
I saw them.
It is I.
We sent father a present.
He sent me some new books.
He made his brother a kite.

Will you sell us corn and potatoes?
We gave him a warm welcome.
I bought the children some candies.
We gave the men a good dinner.
He told his mother the truth.
The judge granted him a pardon.

6. Subject and Object Pronouns

Since a pronoun may always be used instead of a noun, a pronoun may be used as:

the subject of a sentence
the object of a verb or a preposition

the indirect object of a verb
the subjective complement or predicate nominative

You cannot make an error when you use a noun as a subject, an object, or subjective complement, because the form of the noun is the same whether it is used as a subject, an object, or a subjective complement.

My *sister* goes to school. (*subject*)
Give my *sister* her book. (*object*)
She is my *sister*. (*subjective complement*)

You may, however, make mistakes in your use of pronouns, for certain pronouns are object pronouns; others are subject pronouns; others again may be used as either subjects or objects.

Most personal pronouns have one form when used as subjects and another when used as objects. The subject pronouns are *I*, *we*, *he*, *she*, and *they*. The object pronouns are *me*, *us*, *him*, *her* and *them*. *It* and *you* are used as either subjects or objects.

All other pronouns except *who* and *whom* may be used as subjects or objects.

The subject form of the pronoun is always used for the subjective complement.

Tell whether each pronoun in the following sentences is a subject or object pronoun. State why.

We knew it was he.
He was my friend.
You and I will go.
Let him and me do it.
This is my book.
Take this to father.
The postman handed her a letter.
Were you late this morning?
She stood between Fan and me.
Will you come with him and me?
Give some to everybody.
Every one came on time.

Many mistakes are made in the use of *who* and *whom*. *Who* is the subject pronoun; *whom* is the object pronoun.

Fill in blanks on these sentences with *who* or *whom:*

_____ did you meet in the store?
For _____ did you buy that?
_____ will pitch in the game?
_____ was chosen Captain?
_____ did the boys choose for Captain?
To _____ did he give the ball?
_____ do you think I saw yesterday?
_____ is the letter for?
_____ was present when it happened?
_____ does John want.
_____ spoke?
_____ does she want?
_____ was Thomas Jefferson?
To _____ are you sending the flowers?
_____ did you meet in the library?
_____ is going to the party?
It is _____.
_____ was it?
The boy _____ I saw in the store has gone away.
That is the man to _____ my father sold his car.
The friend _____ you expected has come.

7. Case

A noun or pronoun used as the subject of a sentence is said to be in the nominative case.

Tom was made Captain.
He saw the man.
Tom and *he* are in the nominative case.

A noun or pronoun used as a subjective complement is said also to be in the *nominative* case, because the subjective complement refers to or explains the subject.

A noun or pronoun used as a subjective complement is often called the *predicate nominative.*

Grant was a *general.* It was *I.*

General and *I* are in the nominative case.

A noun or pronoun that is used as the direct object of the verb, the indirect object of the verb, or the object of a preposition, is said to be in the *objective* case.

He saw the *boy.* He spoke to *you.*

Give the *boy* a pencil. Nothing is the matter with *him.*

A noun or pronoun that shows possession is in the *possessive* (or *genitive*) case.

Those books are *John's.* These are *mine.*

John's and *mine* are in the *possessive* (*genitive*) case.

8. Taking Stock

A 100% Exercise

A

Give the case of the pronouns in these sentences:

The old man told us a wonderful story.
Who won the race? It was he.
They moored their boat at the water's edge.
He promised to wait for her.
Divide it between John and him.
Who do you think is coming?
To whom did you give the book?
She and John were there.
Who was at the door? It was she.
Who broke the vase? It was he.

B

Write sentences that contain the nouns *school, girls, mother, friend* used in the possessive case.

Use these words as predicate nominatives: *we, I, he, they.*

Write sentences using these pronouns in the nominative case: *each, every one, nobody, anybody.* Write sentences using these same pronouns in the objective case.

C

Write four sentences each containing *who.*

Write four sentences each containing *whom.*

D

Fill in blanks with correct pronouns:

If anybody calls for me, ask _____ to wait.

Any boy can spell correctly if _____ tries.

Mary's father told her _____ would buy her a pair of skates.

Some one said _____ didn't understand.

Neither would do what _____ was told.

Every one must remember where _____ puts his coat.

CHAPTER VII

VERBS

1. Tense

Compare the verbs in the following sentences, noting especially the *time* of the action.

The men *are working*
The men *worked.*
The men *will work.*

In the first sentence, *are working* represents the action as going on at the present time. In the second sentence *worked*

represents the action as having taken place in the past. In the third sentence *will work* indicates an action that will take place at some future time.

Verbs have different forms to express time. Each of these forms is called a *tense* of the verb.

A verb that denotes present time is in the *present tense.*

A verb that denotes past time is in the *past tense.*

A verb that denotes future time is in the *future tense.*

Notice the tense of each of the following verbs:

PRESENT	PAST	FUTURE
I am running	I ran	I shall run
I am playing	I played	I shall play
I am singing	I sang	I shall sing
I remember	I remembered	I shall remember
You go	You went	You will go
He skates	He skated	He will skate
He is here	He was here	He will be here soon
She has the book	She had the book	She will have the book tomorrow

The auxiliary verbs *shall* and *will* are used to express future time. Use *shall* when the subject of the sentence is *I* or *we.*

When the subject of the sentence is any other word than *I* or *we*, use *will*.

I shall go	You will go	The men will go
We shall go	He will go	The people will go
Shall I go?	They will go	Mary will go
Shall we go?	She will go	Tom will go

Fill blanks in these sentences with *shall* or *will* to express futurity:

_____ I read the story aloud?
_____ you go?
They _____ receive the letter soon.
You _____ enjoy the concert I am sure.
I _____ go tomorrow.
We _____ go very soon.
A journey _____ be tiresome.
He _____ be glad to see you.
When _____ we see you again?
Where _____ I meet you?
Ask him if he _____ see me tomorrow.
Surely you _____ not do that.

2. The Perfect Tenses

Notice that the verbs in the following sentences assert an action as being complete or perfect at some definite time.

I *have finished* my work.
I *had finished* my work before noon.

Since these verbs indicate an action that is complete, finished, or perfect, they are said to be in the *perfect tense*.

Have finished indicates clearly that the work was finished when the statement was made. It is said to be in the *present perfect tense*. The verbs in the following sentences are all in the *present perfect tense*.

The governor *has signed* the pardon.
He *has studied* his lessons.
The men *have gone*.

The present perfect tense is formed by the use of the auxiliaries *has* or *have*.

In the second sentence at the beginning of the lesson *had finished* indicates an action completed or perfected at some definite time in the past.

The girls *had planned* the party before Mary went away.
The storm *had begun* early in the morning.
I *had told* him to go before I saw Frank.

Had planned, had begun, had told are verbs in the *past perfect tense*. Notice that the past perfect tense is formed by the use of the auxiliary verb *had*.

The *future perfect tense* is that form of the verb which denotes that the action of the verb will be completed or perfected at some future time. It is formed by the use of the auxiliaries *shall have* and *will have*.

The verbs in these sentences are in the future perfect tense:

I shall have seen Tom before you return.
The rambler roses *will have faded* by July.
The girls *will have finished* their dresses before December.
He *will have reached* Japan by November.

Write the present perfect and the past perfect tense of the following verbs: *work, play, walk, sing*.

Write two sentences illustrating the use of the future perfect tense.

Here is a table showing you the tenses you have studied:

Present tense	I play
Past tense	I played
Future tense	I shall play
Present perfect tense	I have played
Past perfect tense	I had played
Future perfect tense	I shall have played

Other important tenses are the progressive tenses: *I am playing* (present), *I was playing* (past), *I have been playing* (perfect).

In each of the following sentences mention the verb and tell the tense of each:

The circus came to town yesterday.
The circus has come to town.
The boys will go to the circus.
He went to the circus.
We had reached home before the shower.
We shall reach the station in time for the train.
Father drives too slowly today.
He has driven faster than he did today.
Mary will be ready first, if you do not hurry.
The girls like to play tennis.
We saw the new moon last night.
The day is fair.
I knew yesterday where we were going.
The children had lunch at twelve o'clock.
The wind blows hard.
I shall write to her tomorrow.
John takes music lessons.
Our roses will bloom in June.

3. Regular and Irregular Verbs

Every verb has three principal parts, the present, the past, and the past participle. From these all other parts or forms are made.

Verbs are divided into two classes, according to the way in which they form their past tense and past participle.

A verb that forms its past tense and past participle by adding *ed*, *d*, or *t* to the present tense is called a *regular* verb.

For example:

PRESENT	PAST	PAST PARTICIPLE
learn	learned	learned
hunt	hunted	hunted
live	lived	lived
sweep	swept	swept

Verbs that do not form their past tense and past participle by adding *ed*, *d*, or *t* are called *irregular* verbs.

About one-half of the verb errors in speech are due to the use of incorrect forms of these verbs. Here is a list of eighteen of the worst trouble-makers:

PRESENT	PAST	PAST PARTICIPLE	PRESENT	PAST	PAST PARTICIPLE
begin	began	begun	grow	grew	grown
blow	blew	blown	lie	lay	lain
break	broke	broken	lay	laid	laid
burst	burst	burst	ring	rang	rung
come	came	come	run	ran	run
do	did	done	see	saw	seen
eat	ate	eaten	sing	sang	sung
give	gave	given	take	took	taken
go	went	gone	write	wrote	written

Oral Drill

has begun	have grown	has come	have seen
has broken	have lain	has done	have sung
has blown	have rung	has eaten	have sat
has burst	have run	has gone	have taken
has rung	have broken	has given	have written

Read these sentences, filling the blanks with the correct form of the verb indicated:

He _____ to write. (begin)
It has _____ to snow. (begin)
It _____ about fifty miles an hour. (blow)
The breeze _____, the white foam flew. (blow)
The wind had _____ the trees down. (blow)
James had _____ his promise. (break)
Have you _____ your grammar. (bring)
The balloon _____ in mid air. (burst)
The boiler is _____ . (burst)
The boys have _____ . (come)
He _____ some mince pie last night. (eat)
Father _____ me a dollar yesterday. (give)
He has _____ home. (go)
I _____ my book here a minute ago. (lay)
The tree has _____ there a long time. (lie)
He has _____ the bell. (ring)
The boy _____ away yesterday. (run)
Have you _____ Tom? (see)
She has always _____ in the choir. (sing)
I have _____ under that tree many a time. (sit)
She has _____ that book with her. (take)
Have you _____ to her? (write)

4. Number and Person

A verb agrees with its subject in number and person.

	PRESENT		PAST	
	Singular	*Plural*	*Singular*	*Plural*
First person	I play	We play	I played	We played
Second person	You play	You play	You played	You played
Third person	He plays	They play	He played	They played

Notice that there is no change in the form of this verb, except in the third person, singular number, present tense, where an s is added.

The boy plays. The boys play.

In these sentences, the subjects are nouns. Since all nouns are in the third person, the verb changes its form in the first sentence to agree with its subject, *boy*.

The verb *be* makes more changes to indicate person and number than any other verb.

Repeat these tables several times:

	SINGULAR	PLURAL
First person	I am	We are
Second person	You are	You are
Third person	He is	They are

	SINGULAR	PLURAL
First person	I was	We were
Second person	You were	You were
Third person	He was	They were

Repeat these several times, when the subject is a noun:

SINGULAR	PLURAL
The boy is here	The boys are here
The boy was here	The boys were here

Notice the change in the verb *have*, third person singular:

	SINGULAR	PLURAL
First person	I have	We have
Second person	You have	You have
Third person	He has	They have

When the subject is a noun (third person):

SINGULAR	PLURAL
The boy has gone	The boys have gone

A verb agrees with its subject in person and number.

What is the subject of each of these sentences? Is it singular or plural? Fill the blank with the correct verb.

There _____ some pens on the table.
There _____ a dozen pencils in the box.
_____ they all sharpened?
When _____ the boys coming?
_____ there any more cake?
There _____ a few cookies.
There _____ three pies, too.
Peaches _____ ripe in July.
There _____ many pages in the book.

Fill the blanks with *was* or *were*.

We _____ very quiet.
There _____ a great crash.
_____ there any other sounds?
There _____ many people at the lecture.
They _____ quite near the scene.
There _____ very few people present.
We _____ going fishing.
It _____ not a large meeting.
There _____ not a ray of sunlight.
There _____ two boys in the playground.
_____ you the only one present?

5. Agreement with Subject

A verb agrees with its subject in number and person.

Kate and Mary were here yesterday.

When two singular nouns in the subject are connected by the conjunction *and*, the subject is plural. The assertion is made of two people. The verb, therefore, must be plural.

Either Kate or Mary is taking care of the baby.
Kate or Mary is taking care of the baby.

When two or more singular nouns in the subject are connected by the conjunction *or* or *either—or* the subject is singular. The assertion is made of one of two people. The verb then must be singular.

Every boy is present.
Every girl is present.
Every boy and every girl is present.

When the word *every* or *each* is used as part of a subject, the singular verb is used because we think of each person or thing separately.

What is the subject of each sentence? Is it singular or plural? Fill in blank with correct verb.

Every minute _____ valuable. (is, are)

The book and the pencil _____ on my desk. (is, are)

Neither the book nor the pencil _____ on my desk. (is, are)

Mathematics _____ a difficult subject. (is, are)

The woman and the child _____ crossing the field. (was, were)

Each _____ to bring his own pencil and paper. (expect, expects)

Nan and her sister _____ playing with the baby. (is, are)

Ned or Bill _____ taken the car. (has, have)

_____ Agnes or Mary coming to the party? (is, are)

Neither Rose nor Alice _____ able to do it. (was, were)

Either he or she _____ at fault. (were, was)

Each morning Ted or Jim _____ at my door. (knock, knocks)

There _____ Jim and his dog. (go, goes)

Every girl and every boy _____ our teacher. (like, likes)

Each child _____ a flag to wave. (has, have)

Either Mary or Edith _____ going. (is, are)
Neither of us _____ present. (was, were)
Neither of them _____ succeeded. (has, have)
Neither of you _____ to blame. (is, are)
_____ either of them made a choice? (has, have)
Neither Ruth nor Mary _____ agreed to go. (has, have)

6. Agreement with Subject

One of the rugs was sold.

Do not be misled by sentences of this type. *One* is the subject of the sentence; *of the rugs* is an adjective phrase modifying *one*. As the subject *one* is singular, the verb must be singular.

One of the ships was lost.
A *teacher* with her pupils was visiting the museum.
Every *boy* in the class was studying.

Read *the subject, the phrase that modifies the subject,* and *the predicate* of each of the above sentences.

Fill the blanks in the following sentences with verbs that agree with their subjects in person and number:

The cat with her four kittens _____ given away. (were, was)
The story of Roosevelt's travels _____ very interesting. (are, is)
A child with her nurse _____ playing near. (was, were)
The house in the woods _____ built of logs. (was, were)
The price of many things _____ greatly advanced. (have, has)
The boat with its captain and crew _____ lost. (were, was)

Every one of the boys _____ with me. (agrees, agree)

One of the oranges _____ bad. (are, is)

A bushel of beans _____ fifty cents. (cost, costs)

The forty pupils on the register in 5A _____ present. (was, were)

Two big bottles filled with water _____ on the table. (was, were)

The book of poems _____ read and enjoyed. (was, were)

Several kinds of vegetables _____ shipped. (was, were)

Mary, with her sister, _____ expected. (are, is)

The general with his entire staff _____ going to attend the dedication. (are, is)

The little girl with her mother and her nurse _____ just left. (has, have)

Not one of them _____ ever referred to the matter. (has, have)

Every one in the class _____ been present every day this week. (has, have)

A pair of birds _____ built a nest in the old apple tree. (has, have)

That is one of the saddest stories that _____ ever been written. (has, have)

7. Agreement with Subject

You have learned that the verb agrees with its subject in person and number.

	SINGULAR	PLURAL
First person	I do not	We do not
Second person	You do not	You do not
Third person	He does not	They do not
	The girl does not	The girls do not

Doesn't is a contraction of *does not.*

Don't is the contraction of *do not.*

The contraction *doesn't* may be used only when the subject is in the third person, singular.

Fill in the blanks with *doesn't* and *don't*.

Mary _____ care.
_____ she know him?
They _____ know the difference.
The man _____ live here.
She _____ practice every day.
It is so cold that the sun _____ melt the snow.
The noise in the street _____ disturb her.
The boy _____ write very well.
I _____ know him.
Jane _____ like me very well.

8. Transitive and Intransitive Verbs

Some verbs require objects, others do not.
Notice the verbs in these sentences:

Frank *hit* the ball. The King *signed* the pardon.
Mary *ate* the candy. I *saw* him.

The verb in each sentence expresses action and the receiver of the action is named. In the first sentence *ball* is the receiver of the action; in the second sentence *candy;* in the third sentence *pardon*, and in the fourth sentence, *him*.

A verb that expresses an action received by some person or thing is called a *transitive* verb.

The following sentences contain transitive verbs. Name the verb, the actor, and the receiver of the action, in each sentence:

An eagle built its nest on a cliff.
She carried the basket to the store.
They planted hollyhocks in their garden.
Camels carry heavy loads.

These sentences also contain transitive verbs. Name the verb and the receiver of the action in each sentence:

The pier was destroyed by the storm.
The house was built by Tom's father.
The prize was won by Sarah.
The maps were drawn by the girls.

It is interesting to note that all transitive verbs have two ways of saying the same thing.

The carpenter mended the fence.
The fence was mended by the carpenter.

Notice that in the second sentence, the receiver of the action, *fence,* is made the subject of the sentence.

The girl spilled the ink.
The ink was spilled by the girl.

The receiver of the action, *ink,* is made the subject of the second sentence.

The artist painted a picture.

Name the verb. The actor. The receiver of the action. Rewrite the sentence making *picture* the subject of the sentence.

Change the following sentences so that in each one the receiver of the action will be the subject of the sentence:

The traveler carried a heavy knapsack.
The flood carried the bridge down the stream.
An experienced pilot steered the ship into the harbor.
The hunters made crude weapons of metal.

Notice the verbs in the following sentences:

The sheep *were feeding* on the mountain side.
The girl *spoke* softly.
The rose bush *grew* in the garden.
The children *ran* down the street.

The verbs in these sentences express action, but that action is not received by any person or thing.

A verb that expresses an action not received by any person or thing is an intransitive verb. *Were fishing*, *spoke*, *grew*, and *ran* are intransitive verbs.

Verbs that express being are intransitive verbs. Why? Verbs that express being are sometimes called copulative verbs.

The following verbs are intransitive verbs. Why?

The man *is* tall.
He *went* to school.
The sky *became* cloudy.
The circus *came* to Hyannis.
The dog *barked* furiously.
He *worked* hard.

Every verb is transitive or intransitive. Some verbs are always transitive, some are always intransitive. Many verbs may be either transitive or intransitive. If you wish to know whether a verb is transitive or intransitive, look for the receiver of the action.

Lillie *sang* for half an hour.
Lillie *sang* an old song.

In the first sentence *sang* is an intransitive verb. *Sang* expresses action, but the action is not received by any person or thing.

In the second sentence *sang* is a transitive verb. It expresses action. *An old song* is the receiver of the action.

John *read* to me.
John *read* a story.

Why is *read* in the first sentence an intransitive verb? Why transitive in the second sentence?

He *plays* well.
He *plays* the piano.

What kind of verb is *play* in the first sentence? In the second sentence?

Remember if you can find the receiver of the action in the sentence, the verb is *transitive.*

Name the verbs in the following sentences. Tell which are transitive and which are intransitive, and why.

I bought a pair of shoes.
We ran through the woods.
We played games at the picnic.
Tom paddled the canoe skilfully.
The cake was delicious.
The fence was mended by the carpenter.
The dog drank water from a brook.
Every child came early.
The sun set behind the hills.
Mary sets the table.
The boy stood near the woodpile.
The house was made of logs.
Jack and I found a turtle near the shore.
A golf ball was found by Frank.

9. Taking Stock

A 100% Test

A

Fill in blanks *shall* or *will:*

I _____ swim across the river.
Surely you _____ not do that.
How old _____ you be on your next birthday?
_____ you take this book to Ned?
If I am promoted I _____ go to high school.
He _____ build the house for your father.

I _____ be glad to meet your friends.
No one _____ be more pleased than I.
Do you think it _____ rain?
_____ we start early?

B

Give the principal parts of *blow*, *burst*, *break*, and *write*. Use the past participle of each in original sentences.

C

Use *doesn't* and *don't* correctly in these sentences:

It _____ matter who did it.
He _____ like arithmetic.
You _____ know that boy.
I hope it _____ rain.
He _____ forget.
That _____ answer the question.

D

Use the correct form of the verb. Give reason for your choice.

We _____ to get ready before breakfast. (begin)

I've _____ the poem. (forget)

_____ each of you a book? (has)

Neither of these books _____ mine. (is, are)

Both of the boys _____ well. (play)

John, with his four friends, _____ taking a trip. (is, are)

Each member of the team _____ credit. (deserve, deserves)

Neither _____ wrong. (are, is)

Either John or Frank _____ the book. (have, has)

_____ you absent yesterday? (was, were)

What _____ you doing all day? (was, were)

There _____ no newspapers on the stand. (is, are)

The odor of many flowers _____ the air. (fill, fills)

The meaning of these sentences _____ clear. (is, are)

Neither swimming nor playing tennis _____ much attraction for him. (have, has)

E

Change the following sentences so that the receiver of the action will be the subject of the sentence:

Fannie ironed the dress.
The boy hit the ball.
He broke the glasses.
Frank blew the horn.
The captain gave the orders.
The children heard the noise.
We saw the whales in the distance.
She painted a beautiful picture.

F

Fill in the blanks in the following sentences with the tense of the verb indicated in parentheses:

The man _____ his son away. (*future tense of* take)

I _____ my work. (*present perfect tense of* do)

They _____ Annie at the theater. (*past tense of* meet)

The child _____ the dish. (*past perfect tense of* broke)

I _____ my work. (*present tense of* do)

I _____ him by this time tomorrow. (*future perfect tense of* see)

G

Change the following sentences so that the receiver of the action will be the object of the verb:

The telephone was invented by Bell.

The boat was rowed by James.

The letter was written by Mabel.

Burton Hughes was escorted to the platform by Mr. Johns.

The tree was damaged by the storm.

The blankets were made by Indians.

I was greatly influenced by the book.

A very important question was discussed by the members of the club.

CHAPTER VIII

OTHER PARTS OF SPEECH IN SENTENCES

1. Adjectives—Comparison

Adjectives are often used to make comparisons; for example:

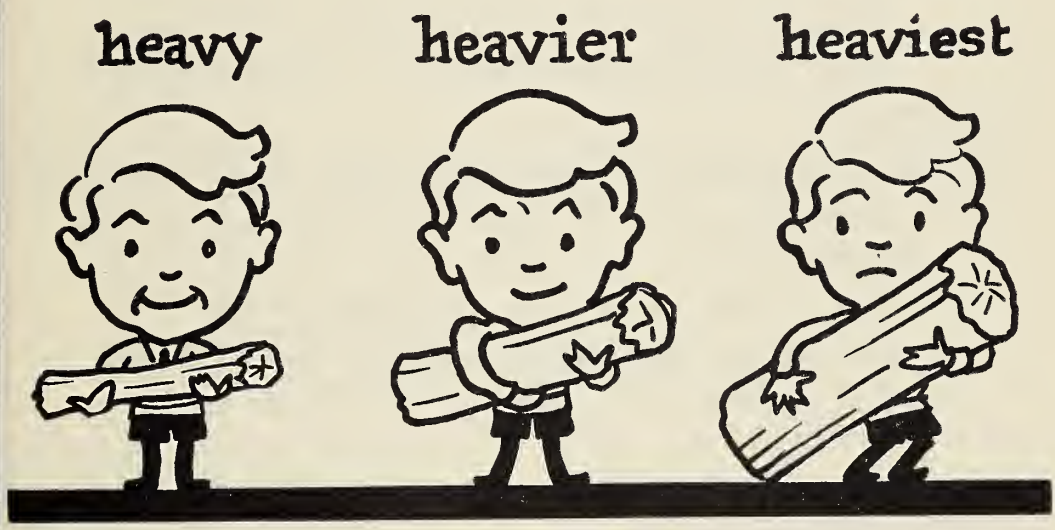
Frank is a *good* boy.
John is *better* than Frank.
Henry is the *best* boy in his class.

In these sentences we learn that *Frank*, *John*, and *Henry* all have the quality of goodness, but that they do not possess that quality in the same degree. John, for example, is better than Frank, and Henry is the best in the class. The change in the form of the adjective to denote a difference in degree is called *comparison*. There are three degrees of comparison, the *positive*, the *comparative*, and the *superlative*.

The simple form of the adjective is said to be in the *positive degree.* The form of the adjective used when two persons or things are compared is said to be in the *comparative degree.* The form of the adjective used when one person or thing is compared with all others of the same class is said to be in the *superlative degree.*

Adjectives of one syllable and some adjectives of two syllables are compared by adding *er* and *est* to the positive degree.

POSITIVE	COMPARATIVE	SUPERLATIVE
fine	finer	finest
proud	prouder	proudest
heavy	heavier	heaviest
simple	simpler	simplest
pretty	prettier	prettiest



Some adjectives of two syllables and most adjectives of more than two syllables form their comparative and superlative by using *more* and *most* or *less* and *least.*

studious	more studious	most studious
expensive	less expensive	least expensive

Some adjectives use different words for different degrees.

good	better	best
bad	worse	worst
little	less	least
far	farther	farthest
much	more	most

Some adjectives cannot be compared. For example, *daily, straight, round, perfect, square, this,* etc.

Choose from the words in parentheses the correct form of the adjective:

Both silver and gold are valuable. Which is the (more, most) valuable?

Which do you like the (better, best), spring or summer?

John is the (poorer, poorest) of all.

Which is the (longer, longest) river, the Mississippi or the Amazon.

Of the three girls, Fan is the (brighter, brightest).

Which lesson do you enjoy (more, most), drawing or music?

Fill in the blanks with the correct form of the adjective:

Cinderella was _____ than any other lady in the ballroom. (fair)

Give me the _____ of the two sticks. (small)

Why did you take the _____ piece of cake? (large)

This story is _____ than the one I read last week. (interesting)

The south wind blows _____ than the north wind. (gently)

Which is _____, Mount Logan, Mount McKinley, or Mount Whitney? (high)

I do not know which wood is _____, the walnut or the oak. (hard)

Which is the _____, Paris or London? (large)

Which planet is _____ the earth? (near)

This kitten is the _____ of the lot. (lively)

2. Proper Adjectives

Many adjectives are derived from proper names. For this reason they are called *proper adjectives*. Like a proper noun a proper adjective must be written with a capital letter.

That is *Italian* pottery.
I saw an *English* soldier yesterday.
My father gave me a *Swiss* watch.

Italian, *English*, and *Swiss* are proper adjectives.

Write three sentences each containing a proper adjective.

3. *this* and *that*

Two adjectives, *this* and *that*, have plural forms.

SINGULAR	PLURAL
this	these
that	those

When these words are used as adjectives they must agree in number with the nouns they modify.

This book is the one I wish.
These books are torn.
I do not like *that* kind of apple.
These kinds of food are good for every one.

The expression "those kind of apples" is incorrect, for *kind* is singular, and the adjective *those* is plural.

The nouns *kind* and *sort* must be modified by *this* and *that*.

this kind	this sort
that kind	that sort

(This, These) sort of plant is rare.

(That, Those) kind of pencil may be bought at any bookstore.

(This, These) kinds of food are good for children.

4. Articles

The words *a*, *an*, and *the* are adjectives, but because they have a special use, they have a special name. They are called articles. *The* is called the definite article because it points out a particular or definite member of a class. *The river*, *the French*, *the book*, mean some particular river, people, and book. *A* and *an* are called indefinite articles because when they are used no particular member of a class is meant.

A is used before words beginning with a consonant, as: *a bird*, *a one-dollar bill* (w sound), *a unit* (y sound).

An is used before words beginning with a vowel, as: *an apple*, *an orange*.

Notice how the following sentences are changed by the use of articles.

I have a black and red top. (one top)
I have a black and a red top. (two tops)

Wanted: A stenographer and typist. (one person)
Wanted: A stenographer and a typist. (two persons)

Articles must always be repeated when we wish to denote more than one person or thing.

Omit the article always after the words *sort* and *kind*.

I like this kind of apple.
That sort of person is tiresome.

5. Predicate Adjectives

Notice the adjectives in these sentences:

The rose is *red*.
The girl was *happy*.
They were *noisy*.

In each of these sentences the adjective is used to complete the thought of the verb: *The rose* is what? *The girl* was what? *They* were what? In each sentence the adjective completes the

hought by referring to and explaining the subject. The djectives, *red*, *happy*, and *noisy*, are therefore used as sub-ective complements. When an adjective is used as a subjec-ive complement, it is sometimes called a *predicate adjective*.

Verbs that show state of being often require subjective com-lements. A subjective complement may be a noun, a pro-oun, or an adjective. The most common verbs that show tate of being are: *be*, *am*, *are*, *is*, *was*, *were*, *been*, *taste*, *smell*, *ook*, *seem*. Verbs like *become* and *grow* also take subjective omplements.

Fill in blanks with predicate adjectives:

She is _____. She grows more _____ every day.
The violet is _____. The cake tasted _____.
How _____ the sky is! The children were _____.
Is she _____? The general was _____.

6. Adverbs—Comparison

An adverb, you will remember, is a word used to modify the eaning of a verb, adjective, or other adverb. What adverbs re used in these sentences? What word does each modify?

The boy ran swiftly. This is too heavy.
Where do you live? Do not go there.

How dear to my heart are the scenes of my childhood.
Perhaps the vessel will sail tomorrow.
They are talking less than usual.

Many words commonly used as adjectives have adverbial rms, made by the addition of *ly*.

ADJECTIVE	ADVERB	ADJECTIVE	ADVERB
careful	carefully	happy	happily
splendid	splendidly	busy	busily
feeble	feebly	steady	steadily
quiet	quietly	calm	calmly
cautious	cautiously	slow	slowly
safe	safely	merry	merrily

The use of a word in a sentence, however, determines th part of speech of that word. The words ending in *ly* in th following phrases are not adverbs, but adjectives:

a *manly* man	a *godly* person	a *friendly* girl
an *ugly* duckling	a *stately* mansion	the *early* bird
a *weakly* child	a *timely* warning	

Like adjectives, adverbs are often used to make comparisons

Mary reads well. (*positive*)
Jane reads *better*. (*comparative*)
Ann reads *best*. (*superlative*)

She spent the afternoon pleasantly. (*positive*)
She could not have spent the afternoon *more pleasantly*. (*comparative*)
She spent the afternoon *most pleasantly*. (*superlative*)

The comparison of adverbs is similar to the comparison o adjectives.

Some adverbs use *more* and *most* or *less* and *least* to expres the comparative and superlative degrees, as:

quickly	more quickly	most quickly
expensively	less expensively	least expensively

Some adverbs form the comparative and superlative b adding *er* and *est*.

John ran *fast*.
Frank ran *faster*.
Jim ran the *fastest* of all the team.

Some adverbs have irregular comparisons, as:

well	better	best
badly	worse	worst

Fill in blanks with the correct adverb:

I like the month of June _____ of all.
He works more _____ than Frank.
She sings _____ than Fannie.
He walked _____ than I did.
John ran _____, but James ran _____.
Come back _____ this time.
Which do you like _____, the seashore or the mountains?
He is the _____ runner on the team.

7. Adverbs and Adjectives

It is difficult sometimes to know whether to use an adverb or an adjective after certain verbs. If you will remember that only verbs of action can be modified by an adverb the difficulty disappears.

Read carefully these two sentences:

The boy looked bravely at his opponent.
The house looked strange.

In the first sentence *looked* is an action verb. How did the boy look? He looked *bravely*. *Bravely* is an adverb modifying the action verb *looked*.

In the second sentence *looked* is not an action verb. A house cannot *look*. In this sentence *looked* means *appeared*. Used in this way *looked* expresses state of being. *Strange* completes the meaning of the verb by referring to or explaining the subject *house*. It would therefore be incorrect to use an adverb in this sentence.

When the verbs *look*, *taste*, *smell*, *feel*, *grow*, *sound*, *seem*, *appear*, are used to express state of being, be careful to use an adjective to complete the meaning of the verb.

The place looks *strange*. The rose smells *sweet*.
The milk tastes *sour*. He feels *happy*.

Complete the meaning of each of the following verbs by using a predicate adjective.

The sky looks _____.
When you are hungry any food tastes _____.
He seemed _____.
The sky became _____.

In the following sentences tell whether an adjective or an adverb should be used. Give reason for your answer.

They were listening _____. (quiet, quietly)
The garden looks _____. (beautiful, beautifully)
The song sounded _____. (loudly, loud)
The cloth feels _____. (smoothly, smooth)
_____ you can do that. (sure, surely)
The child looks _____. (cold, coldly)
The grass grows _____ upon the hillside. (green)
The days grow _____ as winter approaches. (short, shortly)
He feels _____. (bad, badly)
The cake tastes _____. (well, good)
The flowers grew _____. (quick, quickly)
How _____ she sings. (good, well)

The cider tastes _____. (sour, sourly)
He went _____ to his seat. (quiet, quietly)
The lily smells _____. (fragrant, fragrantly)
Mother looks _____. (weary, wearily)
That sounds _____. (beautiful, beautifully)
The grapes dried _____ in the sun. (rapid, rapidly)

8. *good* AND *well*

Good is an adjective. *Well* is an adverb.

She is *good.*	She plays *well.*
He is *good.*	He reads *well.*
Mary is *good.*	Mary draws *well.*
The girl is *good.*	The girl sings *well.*

There is one exception to this rule. When *well* means *in good health,* it may be used as an adjective.

The girl is well. (in good health)

Fill in the blanks with *well* or *good.*

The cake smells _____.
The girl plays _____.
Mary skates very _____.
He did his work _____.
He drives the car _____.

9. USING PREPOSITIONS

There are a few prepositions that will give you trouble.

in *into*

The boy was playing *in* the yard.
The paper is *in* the basket.
The boys went *into* the yard.
I threw the paper *into* the basket.

In means within, inside the bounds of a place. *Into* means movement to or from one place to another.

The boys ran *into* the house.
I put the cake *into* the oven.
He ran *into* the store.
The mouse ran *into* his hole.

between *among*

I divided the candy *between* the two children.
I divided the candy *among* the five children.

Use *between* when speaking of two persons or things; use *among* when speaking of more than two.

Write two sentences using *between*. Write two, using *among*.

Never say *in back of* when you mean *behind*.

He sits *behind* me. Put your hands *behind* you.
Frank stood *behind* Jim. *Behind* the shed was a workshop.

Fill in blanks with correct preposition:

He walked _____ the room without knocking.
Father divided the work _____ Frank and John.
Mother divided the work _____ the three girls.
She sits _____ me.
Please stand _____ Tom.

Use each of the following prepositions in two different sentences: *in, into, between, among, behind.*

Notice the use of *at* and *to*.

at *to*

I was *at* school last week. He went *to* school.
Mary was *at* a party. Mary went *to* a party.
He was *at* the theater. He went *to* the theater.

At conveys the idea of being in a place. *To* conveys the idea of going to a place.

Fill in blanks with *at* or *to:*

Frank was _____ my party.
He was _____ the movies.
I was _____ her house.
My mother is _____ home.
She went _____ France.

beside *besides*

Who sits *beside* you? Who was there *besides* you?

Beside means "at the side of." *Besides* means "in addition to."

Fill in the blanks with *beside* or *besides:*

Do you know any one else in the school _____ Fannie?
Stand _____ Arthur.
Where did you go _____ Paris?
I sat _____ the hostess.
The submarine sailed _____ the battleship.
_____ lending them money, we sent them food and clothing.

off *of*

Off when used as a preposition means "away from." Never use *off* and *of* together.

He stepped *off* the car. We dived *off* the pier.
Did you fall *off* the ladder? He fell *off* the horse.

Fill in blanks in these sentences with correct prepositions:

Bring your bicycle _____ the house.
The cows are standing _____ the water.
There was a dispute _____ the two brothers.
Let us keep the secret _____ us.
There is some honor even _____ thieves.
The treasure is _____ the box.

It was put _____ the box by the sailors.
I put a letter _____ the mail box.
We were _____ the party.
Who _____ Tom was in the yard?

10. Conjunctions

Conjunctions are connecting words. They are used to connect words, phrases, and clauses.

I study arithmetic *and* algebra.
They played *and* romped all afternoon.
The man ran down the steps *and* into the yard.
He walked through the woods *and* across the bridge.
I am not going, *because* it is late.
Our team was defeated, *but* that did not spoil the fun.

Some of the commonly used conjunctions are: *and, but, for, since, although, unless, until, as though, if, because, as, than.*

The following conjunctions are generally used in pairs: *both—and; either—or; neither—nor; not only—but also; whether—or; as—as.*

Fill in the blanks in the following sentences with conjunctions from the above list:

She plays tennis _____ well _____ her brother.
That is a thrush singing _____ I am much mistaken.
This book is more interesting _____ the one you have.

The girls hurried _____ they had started late.

_____ you started badly, you have finished well.

Kind words do not cost much, _____ they are often withheld.

They hurried home _____ they were hungry.

The dog looked fierce, _____ he was really very gentle.

_____ this road, _____ the other leads to the village.

I will go _____ you will direct me.

_____ she was fond of reading, we sent her books for her birthday.

He acted _____ he were afraid.

_____ you do not wish to go, we will take Frank.

_____ you are waiting, study your spelling lesson.

Write sentences using each of these words as conjunctions: *but, although, because, unless, until, as.*

like *as*

The word *as* may be used as a conjunction. It is incorrect to use *like* as a conjunction.

CORRECT	INCORRECT
Write as he writes.	Write like he writes.

In the second sentence, *like* is incorrectly used as a conjunction.

Why would it be incorrect to use *like* instead of *as* or *as if* in any one of the following sentences?

It looks *as if* it were going to rain.

She acts *as if* she were tired.

Write *as* Helen writes.

Play the game *as* the other boys are playing it.

It looks *as if* it would snow.

In this sentence,

She looks *like* her mother,

like is correct. Why?

Fill in blanks with *like, as if,* or *as:*

He looks _____ he were afraid.
Dance _____ she dances.
Study _____ he studies.
They look _____ they were happy.
Eat slowly _____ your sister does.
Fan looks _____ Mary.
I cannot sing _____ my sister sings.
You did not come to see me _____ you promised.
He works _____ he meant to succeed.
My brother looks _____ he would like to play.

11. Taking Stock

A 100% Test

A

Compare the following adjectives or adverbs:

pretty	early	good	much	late
wonderful	near	little	many	bad

B

Write sentences using *far, carefully, well* as adverbs in the comparative degree.

Write sentences using the same words as adverbs in the superlative degree.

C

In these sentences tell whether an adjective or an adverb should be used. Give your reason.

You will _____ be there. (sure, surely)
Do you feel _____ this morning? (good, well)
She sings _____. (well, good)
The dog was growling _____. (fierce, fiercely)
You wrote that very _____. (bad, badly)
The garden looks _____. (beautiful, beautifully)
Their work was done _____. (careful, carefully)
Every one must do as _____ as he can. (good, well)
The boy was hurt _____. (bad, badly)
How _____ the flowers smell! (sweet, sweetly)

D

Write three sentences, each containing a proper adjective.

E

What adverbs are used in these sentences?

I shall not go.	I will go nowhere tonight.
Do so.	I will not go anywhere tonight.
That will never do.	He always does his work well.

F

Write the adverbial form of the following words:

sweet	good	beautiful	clear	quick
quiet	sure	careful	charming	slow

Use the adjective and adverbial form of each in a sentence.

G

Write sentences using:

like as a preposition
as if as a conjunction
as as a conjunction

H

Use each of the following words in a sentence: *in, into, at, to, between, among, behind,* and *besides.*

CHAPTER IX

CORRECT USE

1. Troublesome Verbs

The five most troublesome verbs are:

do *see* *come* *go* *give*

The principal parts of these verbs are:

do, did, done
see, saw, seen
go, went, gone
give, gave, given
come, came, come

Read aloud the following several times:

I did	I don't	I saw
You did	You don't	You saw
He did	He doesn't	He saw
She did	She doesn't	She saw
Who did?	It doesn't	Who saw?
We did	Doesn't he?	They saw
They did	Doesn't it?	

I came	I give	I gave
You came	You give	You gave
He came	He gives	He gave
She came	She gives	She gave
They came	They give	They gave
Who came?		Who gave?

I have gone	We have gone
You have gone	You have gone
He has gone	Have they gone?
She has gone	Who has gone?

Fill the blanks with the correct form:

(doesn't, don't) _____ he know which road to follow?
(did, done) Has he _____ as you asked?
(did, done) He _____ the example incorrectly.

(doesn't, don't) _____ she write to you any more?
(doesn't, don't) It _____ make any difference.
(did, done) He has_____ all the work.

(saw, seen) I _____ a robin yesterday.
(saw, seen) It was the first I have _____ this year.
(saw, seen) My brother _____ one last week.
(saw, seen) Have you ever _____ wild ducks flying south?
(saw, seen) Who _____ it?

(went, gone) John has just _____ home.
(went, gone) Has Mary _____ with him?
(went, gone) Has mother _____ to church?
(went, gone) Why haven't you _____ to see that movie?
(went, gone) My sister has _____ to school.
(went, gone) She _____ ten minutes ago.

(gave, given) Father has _____ me a dollar.
(gave, given) What has he _____ you?
(gave, given) I _____ Jane a recipe for making fudge.
(gave, given) She has _____ me several good recipes.
(gave, given) He _____ me another chance.

(come, came) Who _____ in a moment ago?
(come, came) Father has _____ home early today.
(come, came) He _____ in some time ago.
(come, came) He has never _____ home so early.
(come, came) I have _____ a long distance.
(come, came) He _____ here to study music.

2. Troublesome Verbs

begin	*break*	*eat*	*drink*
begin, began, begun		eat, ate, eaten	
break, broke, broken		drink, drank, drunk	

Repeat aloud the following several times:

I began	We began	I have broken
You began	You began	You have broken
He began	They began	He has broken
She began	Who began?	We have broken
It began		Who has broken?
		Was it broken?

I ate	I have eaten	I drank
You ate	You have eaten	You drank
He ate	He has eaten	He drank
We ate	We have eaten	We drank
They ate	They have eaten	They drank

Fill the blanks with the correct form:

(began, begun) The noise _____ at six o'clock.

(began, begun) The construction work was _____ early this spring.

(began, begun) The performance _____ on time.

(began, begun) I _____ to wonder if she were coming.

(began, begun) Who _____ the discussion?

(began, begun) It _____ to snow about four o'clock.

(began, begun) Was it _____ by Alice?

(began, begun) John _____ to study French last term.

(broke, broken) The pen is _____.

(broke, broken) It wasn't_____ when you received it.

(broke, broken) He has _____ his promise.

(broke, broken) The hinge is _____.

(broke, broken) It has been _____ several days.

(ate, eaten) Has Charles _____ his dinner yet?

(ate, eaten) I hadn't _____ anything since noon.

(ate, eaten) Why haven't you _____ your dessert?

(drank, drunk) Baby has _____ all the milk.

(drank, drunk) Who _____ the lemonade?

(drank, drunk) I have _____ two glasses of water.

(drank, drunk) The Chinese _____ tea centuries ago.
(drank, drunk) Has Mary _____ her cocoa?
(drank, drunk) I _____ some, too.

3. Troublesome Verbs

lie AND *lay* *sit* AND *set*

The principal parts of the verbs *lie* and *lay* are:

lie, lay, lain lay, laid, laid

You should use *lie* (*lay, lain*) when you mean "to recline," and *lay* (*laid, laid*) when you mean "to put anything down."

There is another word *lie*, meaning "to tell an untruth." Its principal parts are *lie, lied, lied.*

Lie, lay, lain are usually followed by words that answer the question *where?*

I *lie* on the couch. Rover, *lie* down there.
He *lay* on the grass. *Lie* over

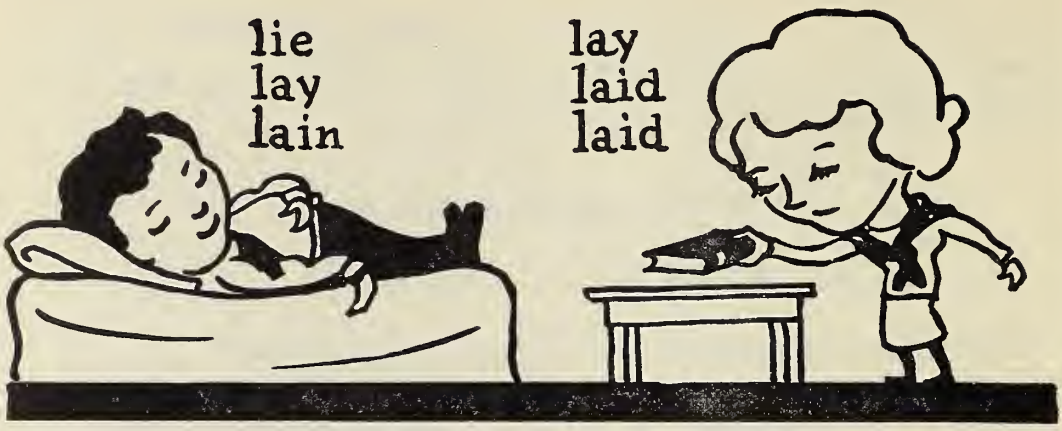
She *has lain* in the hammock for an hour.
The withered leaves *lay* where they fell.
Your gloves *are lying* on the table.

Use the following in original sentences:

I lay	I am lying	I have lain
You lay	You are lying	You have lain
He lay	He is lying	He has lain
We lay	We are lying	We have lain
They lay	They are lying	They have lain

Lay, laid, has laid are always followed by an object.

Lay the book on the table.
I *laid* the dishes on the shelf.
He *has laid* the hammer on the bench.



lie OR *lay*

Use the correct form of these verbs in the following sentences:

The boat was _____ in about three feet of water.

Tom was _____ the carpet on the stairs.

Father has been _____ in the hammock since dinner-time.

I _____ a note on his desk.

This note has _____ there since Tuesday.

I was _____ down for a few minutes.

The men are _____ a new pavement in that street.

Why are you _____ there doing nothing?

Who _____ this here?

Why didn't he _____ it where it belongs?

Use in original sentences the past tense and the present and past participle of *lie* and *lay*.

sit AND *set*

The principal parts of *sit* and *set* are:

sit, sat, sat set, set, set

Whenever any one assumes a sitting position we use the words *sit, sat, sitting, sat.* But whenever anyone *places* an object we use *set* (*setting*).

Use the correct form of these verbs in the following sentences:

Who is _____ beside Mary?
Did you _____ the alarm clock?
John _____ on the porch till ten o'clock.
Mother is _____ in the rocking-chair.
Father likes to _____ by the open fire.
Who is _____ in the front row?
Was Mary _____ by the window when you passed?
_____ the dish on the table.

Use in original sentences the past tense and the present and past participles of *sit*.

4. Troublesome Verbs

know *ring* *rise* *raise* *take*

know, knew, known
ring, rang, rung
rise, rose, risen
raise, raised, raised
take, took, taken

Fill the blanks with the correct form:

(knew, known) Carl has _____ James a long time.
(knew, known) The secret has been _____ to a few persons.
(knew, known) Have you ever _____ such weather?
(knew, known) She could not have _____ that he would come.
(knew, known) He _____ that she would be present.
(knew, known) Have you _____ him very long?
(knew, known) I have never _____ such a thing to happen.
(rang, rung) Has the bell _____ yet?
(rang, rung) It may have _____ while you were upstairs.
(rang, rung) Who _____ it?
(rang, rung) The principal had _____ the fire signal.
(rang, rung) The chimes were _____ on Christmas eve.
(rang, rung) Was the bell _____ as a signal for dismissal?

(rose, risen) The airplane had _____ more than a mile.
(rose, risen) It had _____ like a bird.
(rose, risen) The sun had _____ before I awoke.
(rose, risen) The guests had _____ as a mark of respect.
(rose, risen) The bird had _____ from the nest.

(raised) Many hands were _____.
(raised) The flag was _____ to half-mast.
(raised) Grapes are _____ in California.
(raised) The pebbles _____ the water in the bottle.

(took, taken) The book was _____ from my desk.
(took, taken) I wonder who has _____ it.
(took, taken) It was _____ before three o'clock.
(took, taken) Why have you _____ so many?

Use *knew, known, rang, rung, took, taken, rose, risen* in original sentences.

5. Troublesome Verbs

throw write blow draw grow

throw, threw, thrown
write, wrote, written
blow, blew, blown
draw, drew, drawn
grow, grew, grown

Fill the blanks with the correct form:

(threw, thrown) Who _____ the ball?
(threw, thrown) Has he _____ the paper away?
(threw, thrown) He _____ out a life line.
(threw, thrown) He was _____ by his horse.

(wrote, written) Have you_____ home yet?
(wrote, written) This letter was_____ ten days ago.
(wrote, written) It was _____ by my chum.
(wrote, written) Has he _____ to you often?
(wrote, written) He has _____ every week.
(wrote, written) Have the girls _____ the invitations?

(blew, blown) The wind ——— fiercely.
(blew, blown) A boat was ——— out to sea.
(blew, blown) The wind has ——— the vine down.
(blew, blown) Has it ——— the petals off the flowers?
(blew, blown) Tom's hat was ——— across the street.

(drew, drawn) This sketch was ——— by Mary.
(drew, drawn) She ——— it last week.
(drew, drawn) The carriage was ——— by two white horses.
(drew, drawn) Who ——— this design?

(grew, grown) How tall Frank has ———!
(grew, grown) He has ——— three inches since I saw him.
(grew, grown) These tomatoes were ——— under glass.
(grew, grown) The sapling ——— into a tall tree.
(grew, grown) The tree had ——— in the heart of the forest.
(grew, grown) Daisies and buttercups ——— in the meadow.
(grew, grown) It ——— like a weed.

6. Troublesome Verbs

bring drive fall fly ride

bring, brought, brought
drive, drove, driven
fall, fell, fallen
fly, flew, flown
ride, rode, ridden

Fill the blanks with the correct form:

(drove, driven) The automobile was ——— by a young man.
(drove, driven) Who ——— to the post-office today?
(drove, driven) Had he ——— that car previously?
(drove, driven) Mary ——— a Buick car last year.
(drove, driven) The airplane was ——— by an experienced flier.
(drove, driven) A long nail was ——— into the board.

(fell, fallen) The leaves ——— off the tree.
(fell, fallen) A man has ——— overboard.
(fell, fallen) The bird has ——— out of the nest.

(fell, fallen) Somebody has ——— into the lake.
(fell, fallen) John ——— into the pond.
(fell, fallen) These apples have ——— from the tree.

(flew flown) Lindbergh ——— across the Atlantic.
(flew, flown) Several men have ——— across since then.
(flew, flown) John ——— his kite on the beach.
(flew, flown) The birds ——— south.
(flew, flown) They have ——— to a warmer climate.

(rode, ridden) Father ——— on a camel in Egypt.
(rode, ridden) I have never ——— on a camel's back.
(rode, ridden) The circus riders have always ——— bareback.
(rode, ridden) I have always ——— a gentle horse.
(rode, ridden) Jack ——— across the desert.

7. Troublesome Verbs

shall and *should*

Always use *shall* and *should* with *I* or *we* to express *futurity.*

Form the habit of saying, *I shall, we shall, shall I, shall we, I should, we should, should I, should we.*

Will and *would* are used with *I* or *we, only* when determination is expressed or a promise is made.

Fill the blanks in the following sentences:

(shall, will) I ——— be late if I don't hurry.
(shall, will) ——— I get a wrap for you?
(shall, will) I ——— do it in spite of all obstacles.
(shall, will) Where ——— I leave the parcel?
(shall, will) When ——— we go?
(shall, will) We ——— arrive at four o'clock.

(shall, will) He ——— do as I say.
(shall, will) Where ——— we spend the afternoon?
(shall, will) What ——— I do if she doesn't come?

(shall, will) Where _____ we go tonight?
(shall, will) I promise you that I _____ be there.
(shall, will) I _____ have my own way in this matter.

(should, would) I _____ be pleased to come if I were invited.
(should, would) I _____ be happy if you succeeded.
(should, would) We _____ be delighted if you were appointed.

(shall, will) We _____ be glad to hear from you.
(shall, will) I _____ be sixteen years of age soon.
(shall, will) We _____ be sorry to see you go.
(shall, will) I _____ write home tomorrow.
(shall, will) We _____ need heavy wraps in the mountains.

(shall, will) _____ we see you this evening?
(shall, will) _____ I sing this song?
(shall, will) _____ I say you called?
(shall, will) _____ I sharpen your pencil?
(shall, will) _____ we go home now?

8. Agreement of Verb

Each of the following pronouns refers to only *one* person and therefore should be followed by a singular verb:

each	neither	anybody
every	one	somebody
either	any one	everybody

Example:

Each of the designs *is* oblong in shape.

Fill the blanks with the correct verb:

(has, have) Every one of the boys _____ gone home.
(is, are) Neither of the boys _____ satisfied.
(was, were) Each of the members _____ asked to contribute.
(was, were) Not one of the girls _____ able to solve the problem.

(is, are) Any one of those suggestions _____ acceptable to me.
(is, are) Either one or the other _____ wrong.
(is, are) Neither of them _____ happy.
(was, were) Neither one of our candidates _____ elected.
(is, are) Neither James nor John _____ going.
(doesn't, don't) _____ somebody know where John lives?
(doesn't, don't) _____ anybody take care of that?
(was, were) Every one of them _____ expected to return.
(hasn't, haven't) _____ each of them been given a chance?

9. Verb Forms

Singular and Plural

SINGULAR	PLURAL	SINGULAR	PLURAL
is	are	doesn't	don't
goes	go	comes	come
does	do	has	have

Fill the blanks with the correct form:

(is, are) Every one of the boys _____ going.
(goes, go) There _____ Mary and Helen.
(doesn't, don't) That _____ seem fair.
(is, are) One of those pens _____ mine.
(has, have) Each of the pupils _____ been tested.

(is, are) One of the teachers _____ going with us.
(doesn't, don't) He _____ expect to start before six o'clock.
(doesn't, don't) She _____ know the other girls.
(comes, come) Here _____ the boys.
(doesn't, don't) Why _____ she hurry?

(has, have) Every one of them _____ a chance.
(goes, go) There _____ Jane and Olive.
(does, do) _____ either of you wish to come?
(does, do) Not one of the team _____ poor work.

(doesn't, don't) She _____ understand.
(doesn't, don't) _____ anybody know the answer?
(doesn't, don't) _____ mother know you are here?
(doesn't, don't) Jack _____ wish to join us.
(has, have) Each of them _____ a car.

10. Subject Forms of Pronouns

Use the *subject* forms of pronouns—*I, he, she, we, they*—after the verbs *is, are, was, were.*

A. Repeat each sentence five times using *I, he, she, we, they* in the blank:

Was it _____ whom you saw?
Do you think it was _____ who spoke?
Perhaps it is _____ whom he wishes to see.
I'm afraid it's _____ who may have to go.
Do you suppose it was _____ who caused the trouble?

B. Use the five subject pronouns—*I, he, she, we, they*—in each of the following blanks:

Mother and _____ may go.
Sister and _____ returned yesterday.
Father and _____ have attempted it.
Jack and _____ have swum across the river.
Edith and _____ have eaten all the fudge.
Tom and _____ have seen all the movies.
Brother and _____ have played all the games.

Fill the blanks with the correct form:

(he, him) I am sure it was _____.
(she, her) Was it _____ who came late?
(they, them) You and _____ are invited.
(she, her) Do you think it was _____?

(he, him) I thought it was _____ whom you meant.

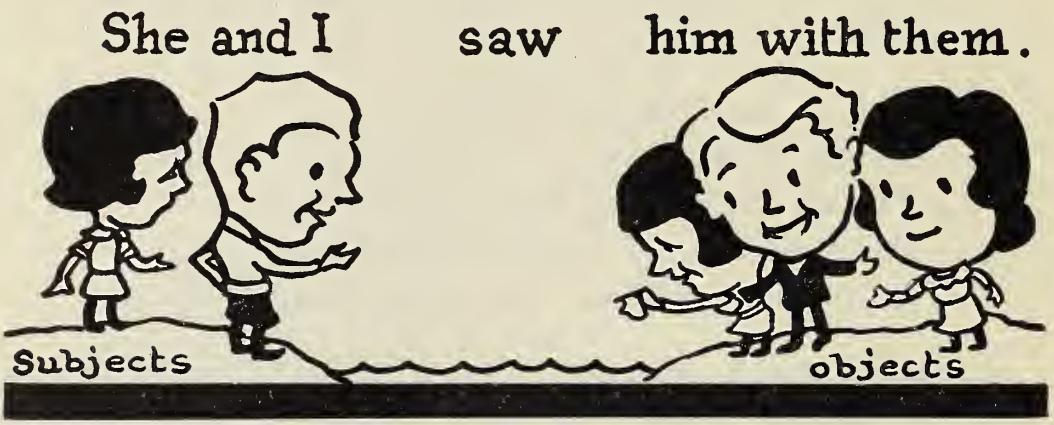
(they, them) It was _____ who called.

(he, him) Was it _____ who answered the telephone?

(she, her) Was it _____ who sent the gift?

11. Using Pronouns Correctly

Use the object forms of pronouns as the objects of verbs and of prepositions.



Fill the blank in each of the following sentences with the correct pronoun:

(me, I) Bring Jane and _____ some candy.

(him, he) I told the story to Tom and _____.

(I, me) She sat between Jane and _____.

(I, me) She sold copies to Fred and _____.

(I, me) He told the news to Mother and _____.

(I, me) Will you take James and _____ to the circus?

(I, me) He wrote to Frank and _____.

(I, me) It was written by Frank and _____.

(I, me) Mary called for Helen and _____.

(I, me) He told Jack and _____.

12. Pronouns

who—whom

Nominative, *who* Objective, *whom*

Fill the blanks with *who* or *whom:*

That is the man from _____ I bought the hat.
I know a man _____ flies an airplane.
_____ is the boy _____ I saw picking berries?
He _____ perseveres will win.
The girl _____ I met was Tom's sister.

The boys _____ you saw were playing hockey.
I wonder _____ left the door open.
Do you know the lady _____ Frank saluted?
He is the person of _____ I was speaking.
I know a boy _____ looks very much like Tom.

This paragraph was written by some one _____ you all know.
The guest _____ you expected has arrived.
The man to _____ I was introduced wore a blue suit.
The man _____ the police are looking for has a scar on his cheek.
This is the pupil _____ received the highest rating.
I have invited those _____ you wished me to invite.
Robert had one friend in _____ he could always confide.
_____ is the man with the high hat?
_____ are you expecting?
_____ have you invited to your party?

For _____ is this intended?
This is the boy _____ you wished to interview.
To _____ did you give the package?
For _____ are you waiting?
He is the one _____ I know.

13. Pronouns

Use a pronoun to fill each blank:

The boy said that the stranger was as tall as _____ .
The fruit was divided between John and _____ .
Mary knew it was not _____ who had lost the book.
Sister and _____ are going to the country.
In the country we met James and _____ .
_____ and _____ are members of the club.
The letter was addressed to _____ and _____.
It was bought for _____ and _____.
_____ and _____ will attend the meeting.
Is John older than _____?
Is Mary as old as _____?
I thought you did not see James and _____.
May Fred and _____ use your motor boat?
Are you sure it was _____?
Would you take the blue cap if you were _____?
Every one except _____ was delighted.
It was _____ who hailed you.
The tea was given for Jane and _____.
Did you know it was _____?
Nobody could be happier than _____.
It was a secret among _____ girls.

14. Verb Forms

did—done *doesn't—don't*

The principal parts of the verb *do* are *do, did, done.*

Repeat aloud:

I did	We did
You did	You did
He did	They did

Use *did* in original sentences.

doesn't—don't

Repeat aloud:

he doesn't	doesn't he	who doesn't	doesn't this
she doesn't	doesn't she	this doesn't	doesn't that
it doesn't	doesn't it	that doesn't	

Use *doesn't* in original sentences.

15. Verb Forms

Change the verbs in the following sentences from the *past tense* to the *present perfect:*

I saw a shadow.	Who spoke?	He threw it.
He did it.	She gave it.	I knew it.
The river froze.	Who ate it?	Who showed it?
The bubble burst.	John laid the knife down.	She learned it.
John went.	Father wrote.	Who broke it?
Mary came.	The snow began.	Who took it?
Jane ran.	The wind blew.	Rover lay on the floor.
I taught her.	The bird flew.	He cut his finger.
I saw him.		

16. Verbs—Agreement with Subject

When the subject noun means *one thing,* even though it is *plural in form,* the verb is singular. For example:

Civics *is* an interesting study.
Mathematics *is* a difficult study.
The news *is* startling.
"Gold Dust Twins" *is* a soap powder.
The team *was* defeated.
The jury *was* convinced.
Our club *has* been invited to attend.
The board of health *has* investigated.
The committee *has* acted upon the matter.

Fill the blanks with the correct forms:

(is, are) Mathematics _____ my favorite subject.
(was, were) The news of the air-raids _____ most alarming.
(is, are) *Roosevelt and His Children* _____ an interesting book.
(is, are) "Twin Peaks"_____ an odd-looking house.
(was, were) Our team _____ victorious.
(was, were) The jury _____ locked up for the night.
(consist, consists) The board of education _____ of seven members.

17. Verb Agreement

In the following sentences use the form of the verb that agrees with the subject in number:

(was, were) A package of pins _____ on the bureau.
(were, was) The box of thumb tacks _____ upset.
(were, was) Not one of the boys _____ early.
(remember, remembers) Neither of the girls _____ the title of the book.
(is, are) A bundle of papers _____ lost.
(was, were) Two big bottles on the table _____ filled with ice water.
(think, thinks) Each of the boys _____ he will win.
(were, was) A box of tools _____ received from Uncle Tom.
(were, was) A list of names _____ posted on the bulletin board.
(bring, brings) Every one of the boys _____ his lunch.
(was, were) The book of poems _____ read and enjoyed.
(was, were) A luncheon set of six pieces _____ purchased.
(take, takes) Each of them _____ a turn at rowing the boat.

(were, was) A game of dominoes _____ played by the children.

(hurry, hurries) Each of the boys _____ home after school.

(is, are) Every one of them _____ late.

(introduce, introduces) One of the members _____ the speaker.

(is, are) Both men _____ working hard.

(costs, cost) A basket of beans _____ seventy cents.

(play, plays) Not one of the boys _____ tennis.

(has, have) Each of my books _____ a different cover.

(is, are) There _____ forty pupils on the register.

(sing, sings) One of the ladies _____ very sweetly.

(begin, begins) One of the games _____ at four o'clock.

(was, were) A bunch of tulips _____ placed on the desk.

(was, were) A pair of gloves _____ found in the hall.

18. Double Negatives

Never use two negatives in a sentence.

Say:

He *hasn't any* chance, not: He *hasn't no* chance.
She *could scarcely* speak, not: She *couldn't scarcely* speak.
I *can't see anything*, not: I *can't see nothing*.

Fill the blanks with the correct form:

(any, no) There wasn't_____ milk in the pitcher.

(any, no) I couldn't find _____ spellers in the closet.

(could, couldn't) He _____ hardly walk.

(any, no) We didn't see _____ sign of rain.

(anybody, nobody) I didn't see _____ in the office.

(any one, no one) There wasn't ——— there to take the message.
(nowhere, anywhere) I can't find those letters ———.
(any one, no one) I didn't hear ——— talking.
(any, no) I wouldn't let him come under ——— circumstances.
(any, no) There wasn't ——— doubt about it.
(any, no) I can't believe him ——— more.
(any, no) I don't see ——— reason for doubting him.
(any, no) It isn't of ——— use trying that method.
(any, no) I wouldn't accept ——— invitation for that day.
(could, couldn't) We ——— scarcely see the lights ahead.
(could, couldn't) He ——— hardly speak above a whisper.
(anything, nothing) I shouldn't have said ——— to him.
(anything, nothing) I didn't tell him ———.
(any, no) He shouldn't try ——— tricks on me.
(any, no) There aren't ——— boys in the playroom.
(any, no) I haven't ——— failures.
(any one, no one) I didn't tell——— about it.

19. Agreement of Pronoun with Antecedent

Each of the girls did *her* work.
All of the girls did *their* work.

Fill the blanks with the correct form:

(his, their) Every one was willing to do ——— share.
(his, their) Each of the boys weeded ——— own garden.
(her, their) Neither of the girls has bobbed ——— hair.
(his, their) Every officer wore chevrons on ——— sleeve.
(his, their) Each boy is building ——— own bird-house.
(his, their) Neither Tom nor Joe likes ——— new suit.
(her, their) Not one of the girls brought ——— notebook.

(his, their) Each one must do _____ best in the game.
(his, their) Tell every one to keep _____ seat.
(his, their) Each rider takes care of _____ own horse.
(his, their) Every man's house is _____ castle.
(his, their) Each walked quietly to _____ seat.
(her, their) Give every girl _____ chance.
(his, their) Neither pronounced _____ words distinctly.
(his, their) Each pupil buys _____ own books.

20. *those—them*

I took *them.*
John sharpened *those* pencils.
Mary sharpened *those.*

In the first sentence the pronoun *them* is the object of the verb *took.* In the second sentence *those* modifies the noun *pencils,* and is, therefore, an adjective. In the last sentence *those* stands for the noun *pencils,* and is, therefore, a pronoun.

The pronoun *them* should never be used as an adjective. Never say *them books, them apples.*

Repeat aloud:

those pencils	those hats	those people
those apples	those shoes	those seats
those tickets	those ideas	those sentences
those houses	those children	those trees

Fill the blanks with *those* or *them:*

See _____ pretty flowers.
To whom do _____ gray gloves belong?
_____ sketches are very interesting.
Bring _____ to your teacher.
I asked _____ to come.
I asked _____ boys to come, too.
I knew _____ girls long ago.
I knew _____ when I went to school.
Look at _____ happy children.

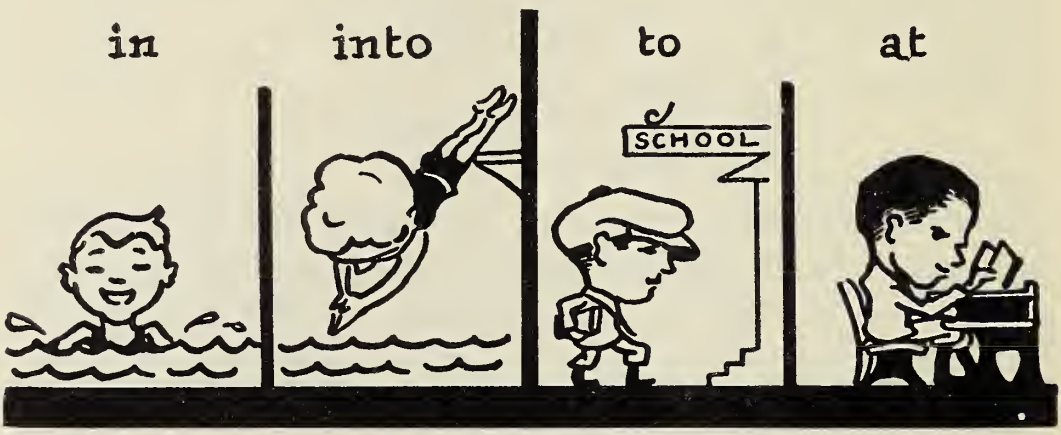
Give original sentences using *those* as an adjective modifier.

21. Prepositions

in — into

The word *in* means *inside of, within.* The word *into* means from *the outside to the inside.*

A step was heard *in* the hall.
He ran from the street *into* the hall.



at — to

The word *at* refers to *presence within.* The word *to* refers to movement in a certain direction.

He went *to* school.
He stayed *at* school till the shower was over.

between — among

The word *between* should be used in speaking of two things. The word *among* is used in speaking of more than two things.

Between Joe and him.
Among Joe, Jim, and Tom.

off

The word *off* means away from. Never use *off of.*

He jumped *off* the boat.

from

Say different *from; not* different *than.*

Fill the blanks in the following sentences:

(in, into) I put the hat _____ the hatbox.
(in, into) The dog jumped _____ the lake.
(in, into) There were raisins _____ the pudding.
(in, into) I poured the milk _____ the glass.
(in, into) Jack rushed _____ the room.
(in, into) I stirred the cocoa _____ the cup.
(in, into) Put the letter _____ the mail box.

(at, to) Mary remained _____ home.
(at, to) Tom went _____ school.
(at, to) She walked _____ the blackboard.
(at, to) She was working _____ the factory.

(between, among) I was standing _____ the two men.
(between, among) It was a common custom _____ the Indians.
(between, among) The valley lay _____ the two mountain ranges.
(between, among) _____ the natives it was known as Death Valley.
(between, among) The candy was divided_____ five boys.

22. *like—as—as if*

Like is a preposition and should always be followed by a noun or pronoun: *like me, like his brother, like an Indian.* Never use *like* as a conjunction. Say:

He does not try *as* I do, not: He does not try *like* I do.
They walk *as if* they were tired, not: They walk *like* they were tired.

Use the correct form in the blanks:

She dances _____ a fairy.
They talked _____ they were greatly disappointed.
He never eats heartily _____ John does.
She plays the piano _____ she were inspired.
He hesitated _____ I did.

Mary sings _____ a lark.
They acted _____ they owned the place.
John spoke _____ he didn't care.
The boys looked _____ they were exhausted.
The laborers worked _____ there were no tomorrow.

It looks _____ it were going to rain.
The stars looked _____ diamonds.
My brother looks _____ my father.
He walks _____ my father does.
You act _____ you were displeased.
He is plump _____ a partridge.

23. Comparison of Adjectives

Fill the blanks with the correct forms of the adjectives:

(calm) The sea is _____ today than it was yesterday.
(bright) Diamonds are the _____ of all precious stones.
(clever) Tom is the _____ of the two boys.
(safe) This is the _____ harbor on this coast.
(tall) Ethel is the _____ of the three sisters.

(large) Of the two boats Tom's is the _____.
(small) I prefer the _____ of the two envelopes.
(pretty) Edith is the _____ of the twins.
(pretty) Who is the _____ girl in the class?
(sharp) This pencil is the _____ of the two.
(juicy) I have never eaten a _____ orange than this one.

(lazy) Who is the _____, Joe or James?
(much) Of all animals, the dog is the _____ faithful.
(happy) She is the _____ person I know.
(clean) This paper is _____ than that.
(clean) Havana is one of the _____ cities in the world.
(stout) Who is _____, Jane or Mary?
(young) Who is the _____, Tom or Joe?
(easy) Which is _____, mathematics or civics?
(heavy) Which is the _____, your bag or mine?
(calm) Which is the _____, the Pacific or the Atlantic Ocean?
(clever) Of the two girls, I think she is the _____.
(strong) I think Fred is the _____ of the two boys.

24. Irregular Comparison of Adjectives

good, better, best — many, more, most
much, more, most — little, less, least
bad, worse, worst

Fill the blanks in the following sentences:

(good) Which is the _____ of these two paragraphs?
(much) Who has _____ money, Mary or Jane?
(good) Which paragraph is _____, John's or mine?
(many) In our class there are _____ girls than boys.
(bad) This storm is _____ than the one we had last week.
(little) Tom has _____ trouble with his motor boat than Jim.
(much) Of all the girls I know Helen is the _____ generous.
(much) She is _____ generous than her sister.
(much) This is the _____ luscious peach I have ever tasted.
(little) Jane is the _____ conceited of the four girls.
(much) He is the _____ willing worker in the store.
(bad) Joe is the _____ writer in the class.
(bad) His penmanship is _____ than Tom's
(little) James gives _____ trouble than his brother.
(little) Joe has contributed _____ than James.
(little) That is the _____ you may do.

25. Comparison of Adverbs

Compare the following adverbs:

anxiously	calmly	easily	cheerfully
seldom	thoroughly	busily	doubtfully
deliberately	well	gravely	much

Use in original sentences the comparative degree of the following adverbs:

diligently	indignantly	stealthily
cozily	favorably	plainly
correctly	cautiously	anxiously
easily	smoothly	rapidly

Give original sentences using the superlative degree of the following adverbs:

loudly	patiently	quietly
securely	excitedly	gradually
steadily	surely	hastily
fortunately	gracefully	hurriedly
	awkwardly	

Fill the blanks with adverbs:

crept _____	imitated _____	rolled _____
dashed _____	sewed _____	stopped _____
laughed _____	danced _____	cheered _____
thundered _____	marched _____	complained _____
waited _____	called _____	climbed _____

26. Modifiers Near the Words They Modify

Sentences frequently lack clearness because modifiers are not placed near enough to the words they modify. In the following sentences there are several misplaced word or phrase modifiers.

I had a hot cup of tea.
(should *hot* be near *cup* or near *tea?*)

He ate a cold slice of ham.
(Which was cold—the slice or the ham?)

Mary had a hot piece of pie.
(Where should *hot* be placed?)

I got my dress wet with the black velvet ribbon.
(Where does *with the black velvet ribbon* belong?)

It was a hard cake of soap.
(Was the soap hard or the cake?)

I tore my dress climbing the fence on a nail.
(Begin with *climbing the fence.*)

Place modifiers where they belong:

The flowers were on the table in a vase.

He lost his money on the way to school for his lunch.

The house was painted with the slanting roof.

The house was painted white at the foot of the hill.

The girl sang several songs with golden hair.

I heard a noise coming from the cellar like a growl.

Use a soft piece of flannel.

I saw a man feeding the chicken with a straw hat.

The fire was extinguished before much damage was done by the firemen.

House for sale by owner of solid construction.

27. Misplaced Modifiers

A

In the following sentences the italicized words are misplaced. Correct the error.

I *only* went as far as the corner.

I bought a table from a dealer *with spindle legs.*

Mary *only* has one new hat.

Tom *almost* makes a mistake every time he speaks.

We drove in a stagecoach through the hills *drawn by four horses.*

I *only* bought bread and butter.

I *almost* think that it is useless.

I have done my home work *already*.

I *only* hurt my finger, not my wrist.

Father bought a piano from a dealer *in a mahogany case*.

John sat under a tree eating a peach *in an old suit*.

The boy sat on a donkey *in overalls*.

I *never* intend to forget my purse again.

He *only* said that.

He was *only* driving twenty-five miles an hour.

She *only* wanted the arithmetic notebook.

I *only* bought a table.

He *only* asked her a few questions.

B

Improve the following sentences by changing the position of the italicized *word, phrase,* or *clause* modifiers:

We found a picture in the desk *that looked like father*.

He sold three yards of lace to a lady *ten inches wide*.

Must I hammer the cover on *myself?*

We saw a bird in a tree *like an eagle*.

The clown rode the elephant *with the painted face*.

He told me he would send the box *over the telephone*.

He *only* told me this morning.

I *only* owe her five cents.

Will you return the book I borrowed *to the library?*

Write the name of the class *on the blackboard*.

Mention the adverbs in the following sentences *ending in ly*.

I got ten dollars from my uncle *in a letter*.

We paid our dues at the close of the meeting *for refreshments*.

28. Correct Usage

The following words are sometimes used incorrectly:

Quite is an adverb and means *completely*, or *very—quite satisfactory, quite well, quite sudden.* Never say: *quite a few.*

Party refers to a group; never use this word in speaking of one person. Say: a *person* I met; a *party* of tourists.

Funny is applied to things that make us laugh. Don't use it when speaking of *odd, curious, strange* things.

Lot should not be used for any of the italicized words in the following groups of words:

a *flock* of birds	a *herd* of buffaloes
a *swarm* of bees	a *bank* of fog

fewer—less

Fewer refers to things that can be counted, as: *fewer people, fewer apples, fewer trees. Less* refers to things that can be measured, as, *less water, less cloth, less rain.* Use *fewer* and *less* in original sentences.

Sized is an adjective. *Size* is a noun. Say: *a* LARGE-SIZED *dress; an* UNDER-SIZED *boy;* not *a* LARGE-SIZE *dress; an* UNDER-SIZE *boy.* Use *size* and *sized* in original sentences.

29. Reminders

Say:

Where shall I take (not *bring*) them?
These pencils (not *them* pencils) are sharpened.
Neither of them has (not *have*) it.
I must have (not *must of*) told him.
Jumped into (not *in*) the lake.
That kind (not *those kind*).
This kind (not *these kind*).
Looked as if (not *like*) they were tired.
Looks as if (not *like*) it would rain.
He could have (not *could of*) tried harder.

She should have (not *should of*) been promoted.

Jack would have (not *would of*) won if he had tried harder.

I asked her to bring (not *take*) them to me.

This kind (not *them kind*) is the best.

These kinds (not *them kinds*) are sweet.

Those kinds (not *them kinds*) are sour.

30. Overworked Words

The following words are overworked:

awful	fine	swell	nice
great	sweet	dumb	wonderful

Substitute another word for the italicized word in each sentence:

She wore a *sweet* dress.

Her manners are very *nice.*

I had a *wonderful* time.

The party was *swell.*

He was *awfully* sorry.

This apple pie is *great.*

His spelling mark was *awful.*

It was a *swell* show.

I made an *awful* mistake.

She has a *nice* face.

His brother's marks were *fierce,* too.

The moonlight on the water was *great.*

They are so *dumb* they never know the answer.

31. Pronouns

who—Subject *whom*—Object

Fill the blanks with *who* or *whom:*

_____ did you think it was?
_____ did you say you saw?
_____ do you suppose I met?
_____ do you think is coming?
_____ did they believe it to be?
_____ does Joe think it was?
_____ does Jane think she saw?
_____ do you think she is visiting now?
_____ do you say wrote this story?
_____ do you think is singing?
_____ do you think I am waiting for?
_____ do they think fired the shot?

32. Pronouns

who—whom *whoever—whomever*

Fill the blanks:

These ancient people worshipped gods _____, they believed, had control over their lives.

Give the message to _____ is in charge of the office.

He is a man _____ we believe we can trust.

The Indians gazed at the strangers _____, they thought, were gods.

Give the message to _____ is at the switchboard.

He is a boy _____ we think we can train.

He is a student _____ we believe deserves help.

Mary is a girl _____, I know, will take advice.

Tom is a boy _____ I think we can help.

Jane is the girl _____, I believe, was seen in the room.

Jane is the girl _____ we think we saw.

Ask _____ you meet to help you.

Give the ticket to _____ you wish.

33. Test of Correct Use

(review)

Read aloud, using the correct form:

I haven't seen nobody. / anybody.

Us / We boys are going to play ball.

Peel them / those potatoes.

She has wrote / written home often.

A bunch / group of boys appeared.

I am respectively yours. / respectfully yours.

John has gave / given me ten cents.

He fell off / off of the dock.

I didn't know that, either. / neither.

Do you think she shall / will come?

I doubt whether / that he can do it.

John laid / lay on the sofa.

I think he choosed / chose that one.

Neither of them is / are happy.

He was attacked / attackted by a ruffian.

That is her. / she.

He couldn't of did / have done better.

They are both the / the same age.

She could / couldn't scarcely reach it.

Each of them is / are welcome.

It is neither silk or / nor satin.

He tried nearly / nearly tried a dozen times.

That either sounds like / sounds like either Mary or Jane.

The boy which / whom you see is my cousin.

We divided the money between / among the four of us.

Each pupil brought their / his own pencil.

Several girls opposed / antagonized the plan.

They / They both respected each other.

PART THREE

SPEECH DRILLS AND THE MECHANICS OF WRITING

CHAPTER I

GOOD SPEECH

Good speech includes both speaking distinctly and pronouncing correctly. Any one who is not careless or lazy, or both, can and will form the habit of speaking distinctly. Wrong pronunciation comes from two causes, wrong sound of letters or wrong accent of syllables.

1

The following reminders will help you to correct mistakes in the sound of letters:

Pronounce **a** correctly in *catch, can, was*
Pronounce **aw** correctly in *draw, drawing, law*
Pronounce **audi** correctly in *audience*
Pronounce **e** correctly in *get*
Pronounce **e** correctly in *difference*
Pronounce **ern** correctly in *modern, northern, southern*
Pronounce **ren** correctly in *children*
Pronounce **ive** correctly in *prospective, respective*
Pronounce **ir** correctly in *third, girl*
Pronounce **ern** correctly in *government*
Pronounce **or** correctly in *oral*
Pronounce **oi** correctly in *spoil*
Pronounce **our** correctly in *journal*
Pronounce **dred** correctly in *hundred*
Pronounce **wh** correctly in *white, while, when*
Pronounce **th** correctly in *this, that, them*
Pronounce **th** correctly in *think, thrust, length*

2

Pronounce the following words correctly, paying particular attention to the letters in italics:

di*ffe*rent	cru*el*	practi*c*a*l*ly	ridi*cu*lous
ab*sen*ce	accom*mo*date	ac*cu*racy	cal*cu*late
sim*i*lar	po*e*try	tem*per*ance	labo*ra*tory
*certi*ficate	*collec*tion	convey*ance*	du*t*y
eigh*th*	*nece*ssary	oppor*tu*nity	promiss*ory*
*repe*tition	partic*u*lar	penin*su*la	mort*gage*
prob*a*bly	genu*ine*	bi*cy*cle	*sur*prise
man*u*facture	sal*a*ry	*po*lice	steno*gra*phy
k*ept*	can*di*date	twel*f*th	fa*cts*

3

The following pairs of words should be so pronounced that they can never be mistaken for each other:

advice, advise	choose, chose	allusion, illusion
cloths, clothes	casual, causal	breath, breathe
draw, drawer	device, devise	cavalry, calvary

coin, corn	either, ether	dairy, diary
custom, costume	dual, duel	conscience, conscious
presents, presence	eleven, leaven	consul, council
access, excess	steady, study	precedent, president
seminary, cemetery	empire, umpire	prophesy, prophecy
sort, sought	realty, reality	weather, whether
loose, lose, loss	you're, your	deference, difference
witch, which	loath, loathe	rise (*n.*), rise (*vb.*)

4

The following words are often mispronounced as the result of placing the accent on the wrong syllable. If in doubt, consult the dictionary:

address	applicable	cement
allies	theater	detest
orchestra	exquisite	finance
detail	hospitable	positively
formidable	interesting	mischievous
inquiry	adult	deficit
disguise	absolutely	perfume
	pianist	

5

Pronounce the following phrases distinctly. Do not run one word into the next:

level land	bookkeeper	sweet taste	different things
looks small	last time	last call	silent tread
swift turn	first time	great deal	good deal

6

In *this, that, then, there,* the *th* has a soft sound; but in *thin, think* the sound of *th* is hard.

Hard			Soft	
growth	earth	hearth	thine	them
froth	worth	forth	those	with
health	dearth	truth	thus	truths

7

Pronounce the following words several times. Don't drop final *t.*

respect	fact	extract	perfect
connect	except	attract	select
first	expect	strict	contract

8

Don't drop final *g*.

coming	seeing	doing	saying
going	speaking	waiting	listening
being	evening	running	passing

9

Pronounce the *o* properly in the following words:

yellow	borrow	window	innocent
mellow	hollow	pillow	meadow
swallow	potato	piano	professor

10

Be careful to sound correctly *th*, *dth*, and *ngth* in the following words:

throat	thousandth	with	breadth
through	thought	width	strength
throw	Thursday	length	together

11

Where is the accent placed in each of the following words?

idea	influence	mustache	illustrate
detour	reputable	resource	recess
expert	entire	alloy	inquiry
comparable	combatant	concentrate	superfluous

12

Pronounce the following words carefully:

arctic	chimney	height	horizon
attacked	across	width	dilate
aviator	avenue	strength	program
curiosity	granary	singular	tedious
chestnut	calculate	infamous	umbrella

area	defect	leisure	recognize
coupon	drowned	laundry	tremendous
colonel	elm	grievous	accompanying
debut	maritime	institution	constitution
lingerie	enthusiasm	economic	demonstrate
conscientious	mirage	debris	data
pacifist	restaurant	prestige	schedule
	profile	reservoir	

13

Pronounce these phrases correctly:

catch it	used to	going to	doing it
kept it	had to	give me	not at all
crept into	ought to	let me	must have
might have	would have	could have	should have
don't know	aren't you	kept up	won't you

14

Pronounce the following words correctly:

for	from	half	when	get
every	since	because	what	while
your	just	nothing	which	white
our	once	why	where	go on

15

Some troublesome words:

except	perhaps	natural
gather	expect	suppose
effect	accept	regular
finally	traveler	future
Asia	balance	generous
drowned	telegraphy	photography

16

Read the following stanza aloud, paying particular attention to the words containing *th*, *ow*, *final d*, *p*, or *t*.

Let the waves of slumber billow
Gently, softly o'er thy pillow;
Let the darkness wrap thee round
Till in slumber thou art drowned;
Let thy tenderest lullabies
Guard the closing of thine eyes;
If these fail to make thee weary,
Then I cannot help thee, dearie.

CHAPTER II

PUNCTUATION

1. Punctuation at the End of a Sentence

There are just three rules for punctuation at the end of a sentence:

a *period* at the end of every statement, command, or entreaty
an *interrogation mark* at the end of every question
an *exclamation mark* at the end of every exclamatory sentence.

Place the correct punctuation mark at the end of each sentence in the following paragraphs. Every sentence must, of course, begin with a capital letter.

The Cliff Dwellings of the Southwest

it is difficult to realize that here in our own America are some of the most interesting and mysterious ruins and monuments of peoples that vanished long ago—the cliff dwellings hidden in the walls of lonely canyons in New Mexico, Arizona, Utah, and Colorado who were the builders when did they live how did they manage to carve shelves in the rock, transport building materials, construct houses that have lasted to this day, and then climb to the difficult places where their homes were placed what was the story of their construction what lessons are we to learn from them

in southwestern Colorado, cutting the Mesa Verde, are canyons where houses are perched in different levels in the cliffs there are ruined community houses, watch towers, and granaries the largest of all is Cliff Palace, where twenty-three distinct families lived Spruce Tree House, named because of a large spruce tree growing in front of it at the time of its discovery, was the home of perhaps three hundred people there is a Temple of the Sun, which has supplied many details concerning the people of the past

down in the Canyon de Chelly in Arizona, but high up on the face of its precipitous wall, is White House, built no one knows how many centuries ago, in a cave forty feet in height, hollowed out of the face of a forbidding rock, two thousand feet high from the top of the cliff the cavern cannot be seen, for the great rock face slopes inward more than one hundred feet

2. Punctuation Within the Sentence

The comma is the most common punctuation mark within the sentence. It is a group-maker. It keeps together words that belong together, and keeps apart words that do not belong together. Thomas A. Edison declares that he lost the patent on the carbon telephone through the insertion of a comma that entirely changed the meaning of a sentence.

A clerk in writing the words "all foreign fruit-plants . . ." in a Tariff Bill inadvertently changed the hyphen to a comma and made the phrase read "all foreign fruit, plants . . .." As a result, not only plants, but also fruits, such as lemons, dates, and figs, were for a year admitted free of duty. The incorrect insertion of a comma cost the United States almost two million dollars in revenue.

a. comma in a series

A comma is used to separate words or phrases used in a series.

I have read *David Copperfield, Oliver Twist, Dombey and Son,* and *The Tale of Two Cities.*

On our camping trip we took with us a large canvas tent, a few necessary cooking utensils, food enough to last a week, our fishing rods, and our cameras.

In the first sentence words are used in a series, in the second sentence phrases are used in a series.

b. COMMA WITH PARENTHETICAL EXPRESSIONS

A word, or a group of words that is not absolutely necessary to the thought of the sentence, but that is thrown in to explain something, is called a parenthetical expression.

Use commas to set off words, phrases, or clauses that are parenthetical.

In this classification are:

Words in direct address:

Come, *children*, it is time to go.
John, where have you been?
Did you go with them, *Mary?*

Words in apposition:

Miss Brown, *the new teacher*, lives next door to us.
Tom Jones, *my best friend*, is on the football team.
Edison, *the famous inventor*, began life as a newsboy.

In the first sentence *teacher* explains Miss Brown, in the second sentence *friend* explains *Tom Jones*, and in the third sentence *inventor* explains *Edison*. Such explanatory nouns as *teacher*, *friend*, and *inventor* are called appositives.

Commas with parenthetical expressions:

I saw, *to my great surprise*, a crowd gathered in front of the house.
The Congo, *they say*, is nearly four times as large as Texas.
Where, *may I ask*, are you going at this late hour?

The flag, *for the time being,* was lowered.
This, *indeed,* is true.
At all events, there was nothing we could do about it.
The superintendent, *it seemed,* was very busy.

Note the use of the commas in each sentence.

In the following sentences supply the necessary commas and give in each case your reason for using them.

We visited Mount Vernon the home of Washington.

Jamestown the first permanent English settlement was founded in 1607.

Mr. Stone the druggist has a fine store.

This is I am sure the right way.

Come Harry if you wish to see them.

Mark Twain the great humorist was present.

He took it tasted it and threw it down.

She refused to talk to sing or to play.

See Mary what I have found.

Our largest state Texas lies north of Mexico.

Oranges, lemons and grapes grow in abundance in California.

I had as a matter of fact changed my mind before you opened the subject.

We knew of course that we were running a great risk.

c. COMMA WITH DEPENDENT CLAUSES

When a dependent clause stands first in a sentence, it is a safe rule to place a comma after it.

After the sun had set in the valley, it still was shining on the mountain top.

What is the principal clause? The dependent clause? Which comes first?

Account for the comma in each of the following sentences:

When the boys in the basketball team assembled, the coach gave them their final instructions.

As I was leaving, Mary touched me on the arm.

As the men listened, the oars dropped from their hands.

Many well-known writers omit the comma when the dependent clause is short and closely connected with the main part of the sentence. Successful writers can afford to disregard rules; you cannot afford to ignore them. The safe thing for you to do is to put a comma after the dependent clause, when that clause stands first in the sentence.

Dependent clauses are introduced by such words as *when, while, if, although, unless, since,* etc.

Punctuate the following sentences:

If the court is not already in use we may have a game of tennis.

Just as I reached the station the last train pulled out.

When the horses had been fed we continued our journey.

While the English were settling the Atlantic Coast the French were exploring the Mississippi valley.

Although the sun was still shining a shower drifted from the sea.

While they were going through the rapids a sharp rock tore a jagged hole in the bottom of the canoe.

We all make a great many errors that might be avoided.

We shall take a lantern with us because it may be dark when we return.

Unless I can get some one to help me I cannot do the work in time.

When the signal was given the game started.

Where the roads are bad the strongest mule can haul only one bale of cotton at a time.

When Jefferson took the oath of office the city of Washington was a struggling village of a few hundred inhabitants.

When the long and glorious reign of Queen Elizabeth came to an end she was succeeded by James son of Mary Queen of Scots.

Wherever good roads are built all classes of people benefit.

d. COMMA IN COMPOUND SENTENCES

It is a safe rule to place a comma before *and* and *but* when these words join independent clauses in a compound sentence.

The valley was green, but snow lay white on the tops of the mountains.

The orioles had flown south, but the robins were still flitting about the gardens.

As in the case of the comma with dependent clauses, many writers of high standing omit the comma before *and* and *but* when the two independent clauses are short and closely related. But you are not yet old enough or experienced enough in writing to know when such clauses are short enough or closely enough related to each other to make a comma unnecessary. Again the safe rule for you is always to place a comma before *and* and *but* when these conjunctions join independent clauses in a compound sentence.

Punctuate the following sentences by placing a comma before *and* and *but* when these words join independent clauses:

He had a defiant air about him and his face had a touch of cruelty.

The night is dark and I am far from home.

Take care of your pennies and the dollars will take care of themselves.

The church had been built in the early seventies and it contained some stained glass of that period.

I hear the woodland calling and its cry is like the blare of trumpets.

The sun gives us direct light but the moon shines with reflected light.

Instantly a hush fell on the expectant company and in the midst of the silence Joan entered the hall.

Quito is only a few degrees below the equator but it is the land of eternal springtime.

The piper advanced and the children followed.

A gem is not polished without rubbing nor is a man made perfect without trials.

The air was warm and the perfume from the distant islands seemed to rise from the foam on the water.

The wind blew gently and the distant pines rocked lightly to and fro.

3. Quotation Marks

When the very words uttered by a speaker are repeated, they are called a *quotation.* Examine the following paragraphs, noting the punctuation of each quotation.

So Robin Hood took a spray of leaves and clusters of wild flowers, and wove a wreath. Then he bade Will Stutely take the wreath and hang it from the bough of an oak tree at the far end of the glade.

"Now," said Robin, "I say that he is worthy of the name of archer who can send his shaft through the ring of yonder garland, yet touch neither flower nor leaf."

The outlaws looked at each other in wonder. "Who could see such a mark?" cried one man.

"It would take the eye of an eagle to take aim," cried another.

"I'm out of it at once!" shouted a third.

In the end only John Ford was willing to try his chance at the garland, and he fitted a new string to his bow, and chose the straightest, truest shafts from his quiver. But

the first fell a good ten yards short. He gave a grunt of vexation and drew his string further back, and still his shot fell short. A third time, and his arrow dropped under the garland.

"It came as near to it as I can!" he cried. "Tis the most puzzling mark I ever tried at. No mortal man, I believe, will ever compass it."

Then Robin Hood stood forth and the outlaws watched him in silence as he raised his great bow. An arrow hummed through the air, and a shout of surprise burst from every lip as it was seen to dart through the very center of the garland and stick quivering in the trunk of the oak.

Notice the use of the comma and quotation marks in sentences where the quotation is broken.

"Now," said Robin, "I say that he is worthy of the name of archer who can send his shaft through the ring of yonder garland."

Here is a little scene from *Peter Pan*. Punctuation has been omitted. See if you can punctuate it correctly.

It was a tempting idea to Wendy, but suddenly a thought came across her mind Peter I cant Think of mamma Besides, I can't fly

I'll teach you, Wendy

This was too much for her Peter will you teach John and Michael to fly as well

Yes if you like

So John and Michael were awakened and directly they heard there were pirates in the Never-Never-Never-Land they began to clamor to go at once They watched Peter fly about the room and tried to imitate him, flapping their arms clumsily at first like young birds, and flopping all over the place

I've got it now Wendy cried John but he had not

That will never do Peter said I must blow some fairy dust on you Now try again

So they tried and found they could fly

4. Capitals

Write with a capital letter:

the first word in every sentence
the pronoun *I*
all proper names: *Metropolitan Museum of Art, Saturday Evening Post, Green Island Butter*
a proper adjective: *English, German, French, Japanese*
a word used as a name for God
a pronoun when it refers to God
the first word in every line of poetry
every important word in the title of a story

Illustrate each of these rules in an original sentence.

5. Taking Stock

A 100% Test

Write a sentence to illustrate each of the following rules.

At the end of every statement place a period.

At the end of every command or entreaty place a period.

At the end of every question place a question mark.

At the end of every exclamation place an exclamation mark.

Begin every sentence with a capital letter.

Use a comma to separate two or more words or groups of words used in a series.

Use a comma or two commas to set off the name of the person addressed.

Use commas to set off words in apposition.

Use a comma to set off parenthetical expressions.

In a complex sentence use a comma to separate the dependent clause from the independent clause when the dependent clause comes first.

In a compound sentence place a comma before *and* and *but* when these words are used to connect independent clauses.

Use quotation marks to show that you are repeating the direct words of a speaker.

PART FOUR

SPELLING

There are two reasons for poor spelling—*careless pronunciation* and *imperfect observation.* To correct the former, *watch your speech;* to correct the latter, form the habit of *taking a good look at every word.* Then use the following method[1] for the study of spelling words:

Step 1. The first thing to do in learning to spell a word is to pronounce it correctly. Look at the word. Say it. Look at each syllable closely as you say it distinctly.

Step 2. With closed eyes try to recall the word in your book, syllable by syllable, as you say the word in a whisper. Say the letters by syllables.

Step 3. Open your eyes and look at your book to see if you said the letters right. If you did not have them right, do Step 1 and Step 2 over again. Keep on trying until you can say the letters correctly with closed eyes.

Step 4. Now try to write the word without looking at your book. Then look at your book to see if you wrote it correctly. If you did not, go through the four steps again.

Step 5. Now write the word again. See if it is correct. If it is, cover it with your hand and write it again. If the second trial is right, write it once again. If all three trials are right, you may say you have learned the word for the day. If you make a single mistake, begin with Step 1 and go through with each step again.

Many of the words in the "Test: Then Study" lists in this book have been misspelled frequently by pupils in writing done in life *outside the school.*

Your teacher will first dictate the words in each spelling list, so that you may discover the ones that you do not know how

[1] The "Five Steps in Spelling" and words from "The Five Hundred Spelling Demons" are used by permission of Ernest Horn, the author, and The Classroom Teachers, Inc., the publishers.

to spell. Don't waste time studying the words that you already know how to spell.

As a preliminary review you should make sure that you can spell correctly the Hundred Demons:

Write these "spelling demons" from dictation:

ache	could	here	read	too
again	country	hoarse	ready	trouble
always	dear	hour	said	truly
among	doctor	instead	says	Tuesday
answer	does	just	seems	two
any	done	knew	separate	used
been	don't	know	shoes	very
beginning	early	laid	since	wear
believe	easy	loose	some	Wednesday
blue	enough	lose	straight	week
break	every	making	sugar	where
built	February	many	sure	whether
business	forty	meant	tear	which
busy	friend	minute	their	whole
buy	grammar	much	there	women
can't	guess	none	they	won't
choose	half	often	though	would
color	having	once	through	write
coming	hear	piece	tired	writing
cough	heard	raise	tonight	wrote

Test: Then Study 1

inasmuch	purchasing	essential	acknowledged
genius	confident	furniture	considered
official	mathematics	acceptance	facilities
employees	instance	unusual	issued
examinations	congratulations	possession	earlier
toward	effective	efficiency	enjoyed
heartily	manner	division	carefully

Test: Then Study 2

prior	beautiful	connection	acquaintance	certificate
mutual	allowed	naturally	possibility	shipping
obliged	mentioned	customers	character	purchase
perhaps	organization	complete	addressed	decide
using	regret	assume	bearing	all right

Test: Then Study 3

Words ending in *sion* and *tion:*

ascension	excursion	attention	combustion
confession	explosion	innovation	conversation
confusion	persuasion	inspiration	occupation
conversion	convulsion	promotion	devotion

Test: Then Study 4

Words ending in *uous, ous, ious:*

arduous	marvelous	suspicious
strenuous	luminous	contagious
credulous	mischievous	religious
desirous	monotonous	mysterious
disastrous	poisonous	gracious
famous	vigorous	glorious
generous	anxious	ferocious
grievous	ambitious	envious
jealous	conscious	injurious

Test: Then Study 5

calendar	grammar	regular
dollar	muscular	scholar
familiar	popular	similar

Test: Then Study 6

Study the spelling of the following numerals:

twelfth	forty
nineteen	fortieth
ninety-ninth	forty-fourth
ninetieth	thousandth

Test: Then Study 7

WITHOUT A CAPITAL	WITH A CAPITAL
street	De Voe Street
colonel	Colonel Graves
president	President Hoover
doctor	Doctor Smith
governor	Governor Fuller
strait	Strait of Gibraltar
stream	Gulf Stream

Test: Then Study 8

necessity	purpose	shown	although
exceedingly	appreciation	knowledge	terms
affectionately	promptly	supply	insurance
criticism	o'clock	wouldn't	policy
decision	dozen	entirely	capacity

Test: Then Study 9

February	style	consequently	proposition
permanent	practice	affectionate	determine
occasionally	endeavor	good-bye	equipped
completely	annual	interesting	advisable
application	surprise	spirits	university

Test: Then Study 10

difficulty	mention	company's	specified
realize	telegram	portion	recommended
lovingly	bureau	ascertain	evidently
considerable	forwarding	suggestion	effort
charges	explanation	studying	warrant

Test: Then Study 11

disposition	grateful	finally	consideration
exactly	handling	executive	representatives
community	opportunities	considerably	crowd
actually	foreign	advised	often
circumstances	stating	appears	terrible

SPELLING RULES

Rule 1. A word ending in silent *e* preceded by a consonant usually drops the *e* when *ing* is added.

Add *ing* to the following words:

live	hope	come	leave
face	write	love	chase
charge	have	race	please
judge	believe	receive	make

Rule 2. A word ending in *y* preceded by a consonant keeps the *y* when *ing* is added, but changes the *y* to *i* when *ed* or *es* is added.

Add *ing* to the following words:

study	marry	fly	cry	try

Add *es* or *ed* to the same words.

Add *es* to the following words:

lily	cherry	berry	flurry

Write the plural forms of the following words:

ferry	factory	company
mystery	country	sentry

RULE 3. A word of *one syllable* ending in a single consonant preceded by a *single vowel* doubles the final consonant when *ing*, *ed*, *er*, or *y* is added.

Add *ing* to the following words:

cut	stop	bat	drop	step	skip
fan	rub	swim	sin	lag	run

Add *ed* to the following words:

skip	ship	trip	whip	rob	slip
hop	wag	pin	slap	rip	plan

Ad *er* to the following words:

fat	hot	skip	rob	drop	shut

Add *y* to the following words:

fun	fat	fog	sun	clam

ei AND *ie* SOUNDED LIKE *e*

RULE 4.

i before *e*, except after *c*,
or when sounded like a,
as in *neighbor* and *weigh*.

Supply the missing letters in the following words.

rec__ve	s__ge	y__ld
bel__ve	sh__ld	th__f
perc__ve	f__ld	rel__ve
ch__f	ach__ve	br__f
gr__ve	dec__ve	bel__f

POSSESSIVES (GENITIVES)

RULE 5. Most words form the possessive by adding an apostrophe and *s: men's coats, Joe's gloves, children's books.*

The possessive forms of personal pronouns however, are *not* spelled with an apostrophe: *its, yours, hers, ours, theirs.*

PLURALS

RULE 6. Plural words ending in *s* add merely an apostrophe to show possession.

girls'	ladies'	horses'
girls' hats	ladies' dresses	horses' tails

Write the possessive forms of five plural words ending in *s.*

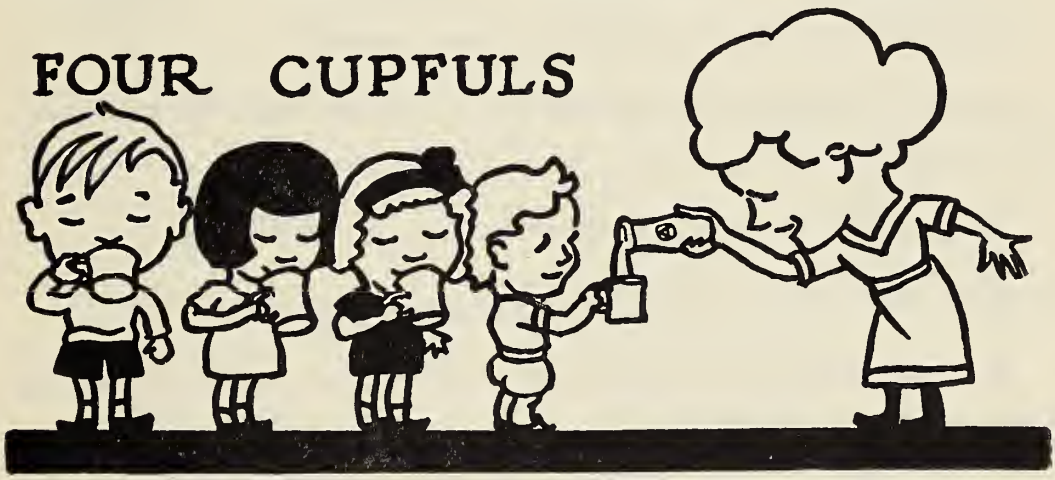
To form the plurals of the following words, change *is* to *es:*

basis axis oasis crisis

To form the plural of a compound word ending in *ful* add *s.*

Write the plural form of:

spoonful cupful handful mouthful



To form the plural add *s* to the *principal word* in each of the following words:

mother-in-law	son-in-law
father-in-law	sister-in-law
court-martial	daughter-in-law

attorney-general

RULE 7. The apostrophe is used in the plural forms of letters, figures, and words used merely as words.

How many *l's* in *parallel*?
How many *6's* in 24?
Don't use too many *and's*.

RULE 8. Words of two or more syllables accented on the last syllable, ending in a single consonant preceded by a single vowel, double the final consonant before a suffix beginning with a vowel.

begin	beginner	beginning
commit	committee	committing
excel	excellent	excellence
occur	occurred	occurrence
transfer	transferred	transferring

Which syllable is accented in the following words?

benefit audit ballot pardon

Write the *ed* and *ing* forms of these words.

Do the following words end in a *single consonant* preceded by a *single vowel?*

account appeal surround

How would you write the *ed* forms of these words?

RULE 9. Final *e* is usually dropped when a suffix beginning with a vowel is added.

regulate	appreciate	remove
regulating	appreciated	removable

Exceptions: Words ending in *ce* or *ge* retain final *e* before *able.*

peace	trace	marriage
peaceable	traceable	marriageable

TROUBLESOME WORDS

Remember the *o*'s in these words:

authority	favorite	motorist
proprietor	surgeon	precious
interior	memory	editor

Remember the *a*'s in these words:

calendar	liberal	criminal
actual	equal	dictionary

Remember the *e*'s in these words:

machinery	correspondent	superintendent
apparent	independent	permanent
opponent	patient	efficient

Words frequently misspelled because they are mispronounced:

athlete	library	liable	manufacture
athletic	secretary	government	lantern
chimney	February	radish	asparagus
children	usually	pattern	education

Words often misspelled because of imperfect observation:

business	elementary	separate	disappoint
miniature	asylum	mischievous	absence
repetition	dissatisfied	accommodate	embarrass

Make sure that you know the *meaning* as well as the correct *pronunciation* of the words in the following list:

later, latter	herring, heron
lose, loose	formally, formerly
accept, except	affect, effect
prophecy, prophesy	angel, angle
advise, advice	respectively, respectfully
idol, idle	assent, accent
reality, realty	purpose, propose
recent, rescind	currents, currants
principal, principle	fare, fair
complement, compliment	seller, cellar

Words with *ai* and *ei:*

said	mountain	ceiling	leisure
raise	fountain	eighth	neighbor
again	laid	foreign	neither
against	paid	freight	receipt
captain	certain	height	weight
dairy	straight	weird	seize

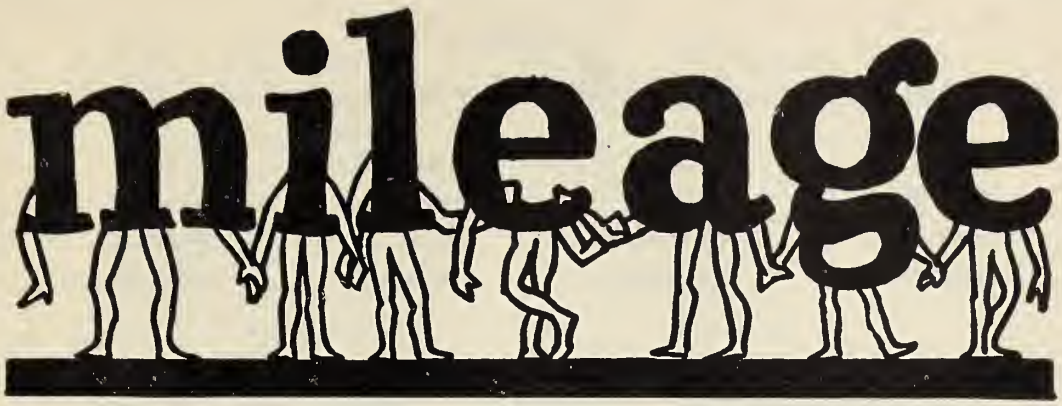
Verb forms:

occur	defer	prefer
occurred	deferred	preferred
occurrence	deference	preference
refer	transfer	differ
referred	transferred	differed
reference	transference	difference

The final *r* in *occur* is doubled before the suffix *ence*, but the final *r* is *not* doubled when *ence* is added to *refer*, *defer*, *infer*, *prefer*. In *occurrence* the *second* syllable is accented and the *r* is doubled. In *reference*, *deference*, *preference*, *inference* the *first* syllable is accented and the *r* is *not* doubled before *ence*.

Words that drop final *e* before a suffix beginning with a vowel:

lovable	bluish	proving
likable	debating	rescuing
movable	desirable	noticing
valuable	usage	judging
salable	virtuous	hoping



Words that do not drop final *e* before a suffix beginning with a vowel:

mileage	changeable	noticeable
acreage	courageous	traceable
peaceable	shoeing	dyeing

Words with troublesome vowels:

carriage	deficit	poisonous
cellar	equivalent	mischievous
cemetery	grammar	precede
celebrate	independent	secede
convalescent	medicine	proceed
sufficient	similar	separate

Remember the doubled letters in these words:

proceed	recommend	parallel
succeed	disappoint	necessary
agreed	accommodate	committee
guaranteed	beginning	embarrass
disappear	disapprove	chauffeur
appropriate	interrupt	possession

Trouble-makers:

all right	noticeable	beginning	disappoint
always	serviceable	conscience	argument
already	truly	usable	privilege
altogether	sincerely	movable	business
conscious	success	disappear	valuable
	changeable	believable	

Exercise

Add *ar*, *er*, or *or* to the following words:

aviat__	financi__	radiat__	seni__
comptroll__	coll__	edit__	mot__
elevat__	percolat__	juni__	gramm__
collect__	promot__	schol__	educat__

Fill the blanks in the following words:

sep__rate	machin__ry	deliv__ry
cemet__ry	superintend__nt	reco__nize

Supply two letters in the following words:

bel__ve	rec__pt	proc__d
n__ther	h__ght	s__ze
fr__ght	l__gue	g__lty
soc__ty	vill__n	curt__n

Write the *ing* form of each of the following words:

swim dine drop travel

Write the following words in syllables:

disappoint	saucer	attempt
beautiful	stopping	afraid

Add *tion* and *sion* to the following words:

condescen__	libera__	excava__
audi__	exclu__	expan__
fu__	federa__	eva__
starva__	restora__	constitu__

Abbreviations

Study the following abbreviations. Then write them as your teacher dictates the words or phrases:

Hon.	Honorable	Messrs.	Gentlemen
Prof.	Professor	U.S.M.	United States Mail
P.O.	Post Office	R.F.D.	Rural Free Delivery
Dept.	Department	C.O.D.	Cash on delivery
Asst.	assistant	bal.	balance
Atty.	attorney	Blvd.	Boulevard
f.o.b.	free on board	i.e.	that is
Inc.	Incorporated	Dist.	District
Rev.	Reverend	Maj.	Major
mdse.	merchandise	mem.	memorandum
M.D.	Doctor of Medicine	O.K.	all right
		Prin.	Principal
Pres.	President	R.R.	Railroad
P.S.	postscript	R.S.V.P.	Answer, if you please
Ry.	Railway		
Treas.	Treasurer	Sec.	Secretary
N.B.	Note well	viz.	namely, to wit
etc.	and so forth	c.o.	In care of

Homonyms

1

Homonyms are words that are alike in sound but different in meaning.

forth	He stepped forth to greet her.
fourth	This is the fourth day of rain.
principal	The principal export is sugar.
principle	Honesty is a sound business principle.
council	A meeting of the city council was held.
counsel	He gave him good counsel.
stationery	*Stationery*, like *stationer*, is spelled with an *e*.
stationary	*Stationary*, like *standing*, is spelled with an *a*.

patients	The patients were carried out of danger.
patience	Nursing requires great patience.
hymn	I learned that hymn at church.
him	Who knows him?
coarse	A piece of coarse cloth.
course	He chose the commercial course in high school.
great	A great surprise.
grate	A fire burned in the grate.
grown	She had grown very tall.
groan	He heard some one groan.
cent	A cent is made of copper.
sent	He was sent to school.
scent	The scent of the roses filled the room.
by	It was made by hand.
buy	Buy wisely, not extravagantly.
brake	He put on the emergency brake.
break	The glass did not break.
air	Lighter than air.
ere	He should have arrived ere this.
heir	He is heir to a vast estate.
hear	Did you hear the news?
here	Bring it here.

Use the homonyms in original sentences.

2

Use the following homonyms in original sentences:

hall, haul	mail, male	lead, led
heal, heel	medal, meddle	lesson, lessen
hoard, horde	moan, mown	meat, meet
knead, need	knew, new	pair, pare, pear
leak, leek	knot, not	plane, plain
	lacks, lax	

3

straight	Draw a straight line.
strait	A strait is a narrow body of water connecting two larger bodies of water.
way	That's the easiest way to do it.
weigh	How many pounds do you weigh?
sow	We shall sow oats in this field.
sew	Will you sew a button on this coat?
so	I saw it so clearly.
two, too, to	Two boys went to school too early.
threw	He threw the ball.
through	A walk through the woods.
their, there	There are their hats.
road	The road was closed for repairs.
rode	He rode a beautiful horse.
rowed	We rowed across the lake.
right	You have the right to appeal.
write	Write your signature here.
rite	It was an ancient Persian rite.
wright	He worked as a wheelwright.
scene	It was a sad scene.
seen	He was seen in the neighborhood.

Use the homonyms in original sentences.

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RETURN AUG 15'83

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EDUC AUG 14'86

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Speaking and writing English /

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